

THE LEGEND OF THE SHRINE OF PRINCE DIPONEGORO AND KYAI AJAR AS A TOURISM PROMOTION POTENTIAL FOR WATU JENGGER WATERFALL

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ABSTRACT

Oral literature holds a strong attraction to cultural heritage, whether it is heritage in the form of differences or others, such as water sources, mountains, rivers, and forests that may have literature in the form of folklore, myths, mystical stories, or legends in a region. For example, Kulon Progo Regency, a regency directly bordering Magelang, Central Java, is the place where the history of the Javanese War occurred. There is no doubt about the natural beauty of Kulon Progo, such as mountains, peaks, tea plantations, caves, and equally stunning are the murmuring waterfalls like Watu Jengger Waterfall, hidden from the crowds of visitors. This research will delve into how the legends of Watu Jengger Waterfall have become oral literature that has been passed down through

generations in Madigondo and have the potential to promote Watu Jengger Waterfall tourism. This research, conducted using the tourism literature method, connects oral traditions (lore) in the form of legends with their collective background (folklore). The research results show that the legends of Watu Jengger Waterfall dominate three forms of oral literature according to Albert B. Lord: formula, theme, and function. Watu Jengger Waterfall can be developed in the development of folklore-based literary tourism, with its legendary stories, both in oral and written literature. Attractions will be one of the most important components as a means of promotion to the general public through media.

Keywords: folklore, tourism, oral literature, Watu Jengger

Introduction

Literature and tourism are in a mutually beneficial relationship. Through literature, tourism can be recognized through written works, and in turn, tourism contributes to the development of literary works, inspiring authors to express their ideas. The contributions from these intertwined aspects, encompassing tourism, the economy, and literature, are significant.

Written works are derived from oral literature passed down from generation to generation. This oral literature is an integral part of the existence of various elements, such as traditions, structures, dietary practices, rituals, and beliefs. Oral literature has a strong appeal due to cultural heritage, whether in the form of tangible objects or intangible aspects like water sources, mountains, rivers, and forests, which may give rise to folklore, myths, mystical stories, or legends. Through legends or written narratives, readers begin to explore and envision the settings according to the author's illustrations. This sparks curiosity about the authenticity and the incomparable beauty of the tourist destinations (Saputra & Rustiati, 2022).

Indonesia, as of 2022, is comprised of 37 provinces, each housing thousands, if not millions, of attractions under the broad category of tourism. The potential of these provinces needs to be presented in a unique and appealing way to attract visitors. One such province is the Special Region of Yogyakarta. Known for its unique culture and rich history, Yogyakarta is home to valuable cultural heritage, and its traditions are well-preserved. It is no surprise that this region boasts ancient temples, historical sites, and natural wonders. In addition to its cultural heritage, Yogyakarta is blessed with abundant natural beauty, from its southern beaches to its northern mountains. Despite the multitude of attractions, not all of Yogyakarta's beauty is explored. Many hidden gems are enjoyed by the local population but are not well-known to outsiders. This is not due to a lack of interest from others but rather the need to introduce new tourist destinations to the public to ensure their comfortable enjoyment.

So, how many potential tourist attractions in Yogyakarta need to be developed? The folklores associated with these tourist attractions are also valuable assets that should be introduced and publicized. When folklore becomes known, it has the potential to open up new avenues in Yogyakarta's tourism industry.

For example, in Kulon Progo Regency, which shares a border with Magelang, Central Java, there is no doubt about the natural beauty it possesses, including mountains, peaks, tea plantations, caves, and the beautiful sounds of waterfalls. Kulon Progo is home to numerous picturesque waterfalls, with some of the well-known ones being Kedung Pedut Waterfall and Grojogan Sewu Waterfall, as well as the hidden gem, Watu Jengger Waterfall. Although Watu Jengger Waterfall is beautiful and serene, it might not be as well-known as other waterfalls, possibly due to its unfamiliar name. However, behind the lack of visitors to Watu Jengger Waterfall lies a hidden treasure trove of legends that could elevate its name.

From these considerations, the researcher formulates the following research questions: 1) How do the legends associated with Watu Jengger Waterfall become part of oral literature passed down through generations in Madigondo? 2) Can oral literature serve as a promotional effort for Watu Jengger Waterfall? 3) What components can contribute to raising the awareness of Watu Jengger Waterfall among the general public? The focus will be on the folklore related to Watu Jengger Waterfall, such as the legend of the sacred site of Prince Diponegoro and Kyai Ajar, which is quite popular among the local community. The researcher will observe the initiators of the opening of Watu Jengger Waterfall directly. The purpose of this research is to provide insights into the history of the Java War under the leadership of Prince Diponegoro and the history of Kyai Ajar and his extraordinary abilities. The aim of this research is to develop folklore-based literary tourism through Watu Jengger Waterfall tourism in Madigondo, Sidoharjo, Samigaluh, Tanjung, Banjaroyo Village, Kalibawang District, Kulon Progo Regency, Special Region of Yogyakarta.

Research with similar objectives has been conducted in the past. In 2022 (Lita, 2022), Aulia Normalita conducted a study titled "Efforts to Develop Folklore-Based Literary Tourism through Religious Tourism at Makam Mantingan." This research was carried out in Jepara, Indonesia, focusing on Makam Mantingan. Given Indonesia's predominantly Islamic population, the strong tradition of tomb pilgrimage is still quite prominent. The research showed that short historical narratives about Ratu Kalinyamat, Sultan Hadirin, and the history of the Mantingan mosque, narrated directly by the caretaker, could capture the attention of pilgrims, making them a unique aspect supporting the development of oral literature at Makam Mantingan.

Another study was conducted by Sarwo F. Wibowo with the title "Nandai Batu Menangis as an Additional Value for the Tourist Site of Trisakti Suban Hot Springs Megalithic Site" (Wibowo, 2020). This research took place in Rajeng Lebon, Bengkulu Province, and has long been of interest to the local community. The attraction of this site is not solely based on its natural beauty but also on the mystical tales surrounding the ancient stones. However, the research revealed that the story of Nandai Batu Menangis, which is central to the mystique of the stone, does not have a strong connection with the megalithic site of Trisakti Suban Hot Springs. Its primary function has shifted from one of sanctity to the significance of tourism.

The key differences between the previous research and this research lie in the research subjects, locations, research focus, and their respective findings. Aulia Normalita's earlier research centered on developing literary tourism based on folklore through religious visits to

Makam Mantingan in Jepara, with a focus on the historical narratives and tomb pilgrimage traditions. In contrast, the current research focuses on Air Terjun Watu Jengger and the various legendary tales associated with it. This study demonstrates the dominance of legendary tales in oral literature, the potential for developing folklore-based literary tourism, and the importance of attractions as a means of promotion. In the case of Sarwo F. Wibowo's research, the emphasis was on the tourist site of Trisakti Suban Hot Springs megalithic site in Rajeng Lebon, Bengkulu Province, highlighting the attraction's not just for its natural beauty but also its mystical stories surrounding ancient stones. The research revealed a shift in the function of the tourist site from one rooted in sanctity to one driven by tourism, with clear distinctions in the research subjects and research locations. Although both studies explored mystical tales and legends as elements of tourist attraction, it is evident that there isn't always a strong connection between the mystical stories and the core tourist attraction.

Methods

Folklore

The term "folklore" consists of two basic words, namely "folk" and "lore." Alan Dundes explains that "folk" refers to a group of people who have distinct characteristics in terms of physical, cultural, and social attributes that differentiate them from other groups. "Folk" represents a collective, while "lore" represents the traditions held by the folk (Lira Hayu Afdetis Mana, 2016). However, more importantly than the definition of folklore is a community that has traditions, customs, and habits that have been passed down for at least two generations, after which they can acknowledge that these traditions are their own (Endraswara, 2013).

Brunvand explains in his book that folklore is divided into three parts, one of which is oral folklore, which includes dialects, nicknames, idioms and proverbs, riddles, folk poetry, various folk stories, folk songs, and ballads with music (Endraswara & Ratino, 2009).

Based on the definitions mentioned above, folklore is an expression of a community in the form of legends, folk stories, customs, which have been orally transmitted through generations. However, folklore does not belong to individuals and cannot be owned outright.

Oral Literature by Albert B. Lord

a. Formula

In his book "The Singer of Tales," Lord defines a formula as a structured group of words that follow a rhythmic pattern, enabling them to convey essential ideas (Lord, 2018). Formulas serve as affirmations of the purpose of a particular chant. Formulas have formulaic expressions, consisting of lines or parolines that are constructed according to formula patterns (Lord, 2018). In oral literature, formulas serve as reference points or focal points for conveying a thematic idea, ensuring that the stories continue to adhere to these formulas (Lord, 2018).

Formulas are not memorized but are instead a product of listening and learning. Speakers learn from patterns and delayed formulas, allowing them to develop their natural style of formulas and create a distinct characteristic for themselves.

b. Themes

In oral literature, there are structured formal and syntactic formulas, as well as formulas with semantic structures. These are groups of ideas used in traditional poetry narration with a formulaic style. These groups of ideas are referred to as "themes" by Albert B. Lord. Themes are recurring events or scenes in a story. Speakers rely on patterned ideas to develop themes. According to Lord, the ideas that are modeled are commonly used in storytelling. Themes are organized in the speaker's mind for each scene and evolve due to the flexible nature of formulas (Lord, 2018).

Lord emphasizes that even though a theme is open, it is not just a collection of words but a set of ideas. Complexity arises from the various experiences of different speakers, and how they absorb rhythm and formula patterns concurrently. When building a theme,

the reciter has their own patterns and procedures for combining themes into a unified whole or sequence, including breaking down the main theme into simpler pieces called sub-themes (Lord, 2018).

c. Functions

In oral tradition, stories and storytellers play a crucial role because the storytellers capture information and value systems associated with the community. The function of oral tradition in life is quite collective since it conveys cultural realities and perspectives related to its core principles and management. The primary function of oral literature is to serve as a tool for education, law, customs, and norms that are passed down from one generation to the next (Putri & Bakthawar, 2018).

Tourism Literature

Tourism literature is a process of constructing pre-tourism. This aligns with Jiang and Yu (Anoegrajekti dkk., 2020), who state that literature is a pre-construction or an understanding that becomes the expectation of tourism literature. The development of tourism literature as a source of tourism energy provides opportunities for marketing local products and incorporates humanistic values.

Literature and tourism have a reciprocal relationship. This relationship is evident in the fact that tourism is a source of new inspiration for the creation of literary works. (Pastika dkk., 2019) states that tourism literature has four scopes: 1) the thematic study of tourism in literary works, 2) literary activities, 3) literary tourism activities, and 4) the dramatization of literature. However, Busby, as mentioned in (Pastika dkk., 2019), divides tourism literature into four components that are expected to accompany tourist destinations: Attractions, Accessibility, Accommodation, and Institutional Support.

Result

Based on the information provided, we can understand that the composition in oral literature consists of elements that ultimately become a container supporting the creation of literary tourism. Furthermore, the four components that must be present in literary tourism are strongly supported by the compositions of oral literature. Here are the components, supported by examples:

1) Attraction

a. Legend

1. **Origin of the Name "Watu Jengger":** The name "Watu Jengger" is associated with the waterfall's peak, which is formed by the convergence of five water sources. "Watu" is derived from Javanese, meaning "rock," and "Jengger" refers to a shape resembling a chicken's crest. The peak is named "Watu Jengger" because when viewed from a distance, its shape resembles a chicken's crest.
2. **Golden Goose:** Watu Jengger is also named after the presence of an unusually large golden object resembling a goose on the peak. According to different accounts, the gold was not excavated and transported directly to the Yogyakarta Palace but underwent a special ritual to move it. The precise form of the gold and the timing of its transfer remain uncertain.
3. **Traces of Prince Diponegoro:** This legendary figure was a renowned national hero, known for leading the Java War against Dutch colonization for five years, from 1825 to 1830 AD. From the heights of Watu Jengger, Prince Diponegoro observed the enemy on the opposing peak, particularly on the Borobudur peak in Magelang. On this spot, the footprints of Prince Diponegoro can be found, as well as a staff planted in a land area later named Nganjir. At the peak of Watu Jengger, there is also a Gapuro, where it became the scene of his parting with Nyi Ageng Serang, who chose to return to the Special Region of Yogyakarta, while Prince Diponegoro had to continue his journey to Central Java to face the Dutch colonization.

On the journey to Central Java through Gapuro, Prince Diponegoro's troops passed by a hill named "Bukit Barisan" because when viewed from a distance, it appeared as if the troops were in formation. The troops then proceeded to the Pungangan Hill, which was used to monitor the Tidar Hill clearly. Tidar Hill, located in the Magelang area, was where the Dutch colonizers raised a flag at half-mast, indicating their surrender to Prince Diponegoro's forces.

Unfortunately, when Prince Diponegoro descended into Magelang after seeing the lowered flag, it turned out to be a tactic by the Dutch colonizers to capture and hold him hostage. He was subsequently exiled to Manado and later moved to Makassar until he passed away in Fort Rotterdam on January 8, 1855.

4. **The Powers of Kiai Ajar and His Disciple:** Kiai Ajar was a revered elder and a disseminator of knowledge with many disciples. Among his many disciples, there was one who had been a student for years but remained ignorant. This obedient student followed all of Kiai Ajar's commands. One day, Kiai Ajar wanted to test the cleverness of this student by instructing him to jump from one taro leaf to another, and to everyone's amazement, the student was able to perform this feat while chanting "rik-rik buk rik-rik." Kiai Ajar was taken aback and amazed by his obedient disciple's supernatural abilities.

He realized that if his student could do this, he must be even more capable since he was the teacher. Kiai Ajar decided to test his own abilities. One day, Kiai Ajar was preparing to test his own powers. He was at the edge of a taro leaf near the edge of Watu Jengger waterfall. After giving the signal, he attempted to jump from one taro leaf to another. Unfortunately, Kiai Ajar did not possess the same level of supernatural power as his disciple. He fell into a steep abyss and died instantly. The abyss where Kiai Ajar fell was named "Ceples." "Ceples" is a Javanese word that means "slip." The abyss was so steep that it took several days to locate and retrieve his body. Due to the foul smell that surrounded the area while searching for Kiai Ajar's decaying body, the place where this unpleasant odor was first detected was named the Madigondo hamlet. "Madi" in Javanese means "honey," and "gondo" means "smell." To locate Kiai Ajar's body, the community could not directly access Ceples because it was a steep abyss below a fast-flowing river. After some discussion, they moved to a nearby area adjacent to Ceples to locate and spot the location where Kiai Ajar fell. This location was called Wonotawang, where "wono" means "base," and "tawang" means "spotting." The community then buried Kiai Ajar appropriately.

b. Formula

Within these legends, there are repeated groups of words that play a key role in the stories. For example, the term "Watu Jengger" is essential to the renowned name of the waterfall. Similarly, the title "Pangeran" (Prince) is associated with the character Pangeran Diponegoro, a famous national hero. "Kiai" is a term reserved for religious figures or scholars with disciples, as seen in Kiai Ajar.

c. Theme

The central theme that emerges from these legends is the origin story of "Watu Jengger." There are also minor themes that touch upon the steadfastness and responsibility of Prince Diponegoro in leading the Java War. His struggle against Dutch colonization to defend his homeland lasted for five years. Another minor theme is the supernatural abilities of Kiai Ajar's disciple, who was known for his unwavering obedience to his teacher.

d. Function

These legends serve various functions beyond artistic and literary appreciation. First and foremost, they play a crucial role in preserving history and culture. They help in safeguarding Indonesia's cultural heritage, which is threatened by fading as the younger generation is increasingly influenced by Western culture. Additionally, they serve as a means of promoting patriotism, especially through the stories of Prince Diponegoro's dedication and bravery in leading the Java War. Lastly, these legends function as a means

of promoting goodness and morality by highlighting the disciple's obedience and humility towards Kiai Ajar.

2) Accessibility or Means of Access

Access to information about Watu Jengger Waterfall is available through social media platforms like YouTube. However, content related to the waterfall is limited and can be counted on one's fingers. The Kompas Media YouTube channel, for instance, presented comprehensive content about the waterfall's journey from start to finish. However, written content, whether scholarly or non-scholarly, is sparse. Even on Google, information about Watu Jengger Waterfall mainly covers the route to the waterfall, but details about the legends that could attract tourists are lacking.

3) Accommodations

Currently, Watu Jengger Waterfall's accommodations are lacking. The site has not been well maintained, and the infrastructure has deteriorated. For instance, the iconic jumping platforms and floatation devices for children have fallen into disrepair. The waterfall's water has become murky due to the onset of the rainy season. The absence of tourists has resulted in the local community not actively participating in its maintenance. This highlights the need for community involvement in managing and revitalizing the tourism site.

4) Institutional Support

As of now, Watu Jengger Waterfall is not designated as a cultural heritage site, and its development does not receive significant material support. Initially, the funding for the site's development came from private individuals like Mbak Mar and contributions from the local community. However, Mbak Mar plans to collaborate with cultural and tourism enthusiasts to revitalize the Watu Jengger Waterfall and promote it as a tourist attraction. The narrative highlights the rich legends associated with Watu Jengger Waterfall and their potential to be leveraged for literary tourism. However, the site's limited accessibility and need for proper accommodations, as well as institutional support, indicate opportunities for further development and promotion of this unique destination.

Conclusion

Watu Jengger Waterfall is rich in legendary stories, such as the legend of the origin of the name "Watu Jengger," the legend of the traces of Prince Diponegoro, and the legend of the supernatural powers of Kiai Ajar and his disciple. These legendary stories can serve as a catalyst for the popularity of Watu Jengger Waterfall and attract tourists to visit this attraction. The more visitors and the greater the digital footprint they leave at Watu Jengger Waterfall, the more opportunities there are for the site to gain recognition.

From the conclusions above, the research findings indicate that: 1) these legends dominate three forms of oral literature according to Albert B. Lord: formula, theme, and function. 2) Watu Jengger Waterfall can be developed as a folklore-based literary tourism destination, leveraging its legendary stories, both in oral and written literature. 3) Attractions, especially in the form of legendary stories about the origin of the name "Watu Jengger," the traces of Prince Diponegoro, and the supernatural powers of Kiai Ajar and his disciple, will be one of the most important components for promoting Watu Jengger Waterfall to the general public. Additionally, the legends related to Kiai Ajar are well-established, as evidenced by the use of road names derived from these legends. These findings suggest the potential for the development of literary tourism around Watu Jengger Waterfall, capitalizing on its rich cultural heritage and legendary narratives to attract a wider audience.

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APPENDIX

Appendix 1

Interview Transcript with Mrs. Marwiyah, the Pioneer of Opening Watu Jengger Waterfall Tourism, on October 2, 2022

EXPLORING THE LEGENDS BEHIND WATU JENGGER WATERFALL

Watu Jengger Waterfall, also known as Curug Watu Jengger to the locals, is not widely known to the general public. Understandably, the road to this natural tourist attraction was opened only a few years ago, despite its proximity to Yogyakarta, approximately 33 kilometers away by a two-wheeler vehicle or about a 45-minute drive by a four-wheeler.

Even though there was significant promotion on social media accounts by the local residents regarding the opening of this refreshing and serene natural attraction, the name Curug Watu Jengger did not immediately resonate with many. Since then, the number of visitors has been quite low, with some weeks even devoid of visitors. This emptiness became the reason for the local residents to cease managing it. Yet, its location nestled amid tranquil slopes makes it an ideal and soothing place for a family swim on holidays, providing a respite after a week of work.

When the COVID-19 pandemic struck, it was certain that no visitors would come to the waterfall anymore. All activities and local management ceased due to social distancing measures. For the past two years, the waterfall reverted to its natural state. Just like when the author first set foot here, the waterfall continued to flow, but leaf litter covered the area and served as a path for visitors. No one was taking care of it anymore, and this is how Mrs. Marwiyah, the first person to suggest opening Watu Jengger Waterfall as a tourist attraction, explains it.

The name "Watu Jengger" given to this waterfall is derived from the summit where five water sources converge to feed the waterfall. "Watu" itself is a Javanese word that means "rock,"

and "Jengger" refers to something resembling the comb on a chicken's head. This summit was named Watu Jengger because when viewed from a distance, the shape of its peak resembles the comb on a chicken's head. Eventually, this peak became known as "Watu Jengger."

According to local residents, Watu Jengger was named as such because there was an unusually large piece of gold, as big as a swan, situated on top of the summit. It is said that when this gold was moved to the Yogyakarta Palace by Sri Sultan Hamengkubuwono VIII, it was not simply dug up and transported; rather, it required a special ritual for it to move by itself. The people do not know the exact shape of this gold or when it was moved.

At the peak of Watu Jengger, many ancient legends are tucked away, one of them being the legend of Prince Diponegoro. A renowned national hero known for leading the Javanese War against Dutch colonialism for five years, from 1825 to 1830 CE. From the heights of Watu Jengger, Prince Diponegoro surveyed the enemy's position, located on the opposite peak, specifically at the Borobudur Peak in Magelang. This location is a border village between the Special Region of Yogyakarta and Central Java.

At the top of Watu Jengger, traces of Prince Diponegoro's footprints can be found, as well as the staff that was planted in one of the fields, which was later named Nganjir. Also at the peak of Watu Jengger is the Gapuro, where the separation with Nyi Ageng Serang took place. Nyi Ageng Serang asked for forgiveness as she chose to return to the Special Region of Yogyakarta, while Prince Diponegoro had to continue his journey to Central Java to confront the Dutch colonialists.

On his journey to Central Java through Gapuro, Prince Diponegoro's troops passed a hill named "Bukit Barisan." This name was given because when Prince Diponegoro's troops were passing through the hill, they appeared to be marching in formation. The Diponegoro forces continued their journey to Pungangan Hill, which served as a vantage point for observing Tidar Hill clearly. Tidar Hill, located in the Magelang region, was where the Dutch colonialists raised a flag at half-mast, signifying their surrender to Diponegoro's forces.

Unfortunately, when Prince Diponegoro descended to Magelang after seeing the flag at half-mast, it turned out to be a Dutch colonialist tactic to capture and detain him. He was eventually exiled to Manado, then moved to Makassar, where he passed away at Fort Rotterdam on January 8, 1855 CE.

In addition to the legends at the peak of Watu Jengger, there is also a legend associated with the waterfall's flow, the legend of Kyai Ajar. Kyai Ajar was an elder and a disseminator of knowledge with many students. Among his students was one who had been studying with him for years but remained ignorant, obedient to every command given by Kyai Ajar. One day, Kyai Ajar decided to test the student's intelligence by instructing him to jump from one taro leaf to another. Astonishingly, the student accomplished this task while saying "rik-rik buk rik-rik, rik-rik buk rik-rik." Kyai Ajar was amazed by the obedient student's magical abilities. In a matter of moments, Kyai Ajar was still stunned by what had just happened. He thought that if his student could do it, then Kyai Ajar, as the teacher, should be able to do it even better. He took the initiative to test his own abilities.

One day, Kyai Ajar prepared to test his abilities and was standing next to a taro leaf on the edge of Watu Jengger waterfall. After giving the command, he attempted to jump from one taro leaf to another, but, unfortunately, Kyai Ajar was not as skilled as his student. He fell into a steep chasm and died instantly. The chasm where Kyai Ajar fell is now known as Ceples. Ceples is a Javanese term that means slipping or falling. The chasm was so steep that Kyai Ajar's body could not be immediately evacuated. It took several days to locate and retrieve his body. Consequently, during those days, the surrounding area was filled with a strong and unpleasant odor. This area, where the unpleasant odor was first detected, was named Madigondo. "Madi" in Javanese means honey, and "gondo" means smell.

Despite the legends, Watu Jengger Waterfall is a must-visit destination to unwind from the hustle and bustle of the city. Moreover, near the waterfall, there are still many other attractions such as Suroloyo Peak, NdolanNdeso, Watu Tekek, and family-friendly attractions. You can visit several places in a single trip. So, are you interested?

Appendix 2

Photo and Speaker's Biodata

Figure 1. Photo with the resource person



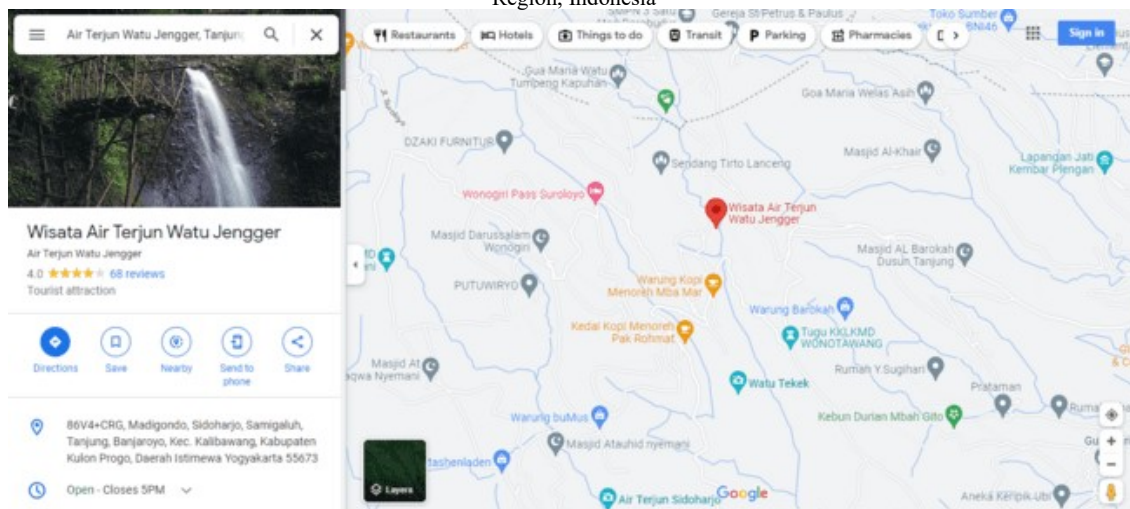
Mrs. Marwiyah, affectionately known as Mbak Mar, is the owner of a coffee shop located just south of the road leading to the Watu Jengger Waterfall tourist destination. She established her coffee shop in 2015. Adorning the walls of her establishment are numerous photos, but one that caught the writer's attention is a photo of Mbak Mar with the Minister of Agriculture during the presentation of the Extension Services Permit. Unbeknownst to many, she is part of the Bukit Menoreh coffee farmers who produce Moka Coffee. This coffee is widely renowned for its fruity flavor, naturally acquired because the farmers grow coffee alongside cocoa plants. Day by day, Mbak Mar's Kopi Menoreh coffee shop has become increasingly bustling, with up to 20 visitors chatting at any given time, despite the coffee place being quite far from the city's hustle and bustle. Witnessing the growing number of visitors, Mbak Mar took the initiative to open a tourism route to the Watu Jengger Waterfall, eventually leading to the opening of the Watu Jengger Waterfall tourist destination.

Appendix 3

Watu Jengger Waterfall Location Points

Figure 2. Location of Watu Jengger Waterfall

Madigondo, Sidoharjo, Samigaluh, Tanjung, Banjaroyo, Kec. Kalibawang, Kulon Progo Regency, Yogyakarta Special Region, Indonesia



Source: https://www.google.com/maps/place/Air+Terjun+Watu+Jengger/@-7.6564256,110.2044959,17z/data=!3m1!4b1!4m6!3m5!1s0x2e7af33e894a1185:0x18a66b6378c50414!8m2!3d-7.6564309!4d110.2070708!16s%2Fg%2F11bzth_sw0?entry=ttu

Appendix 4

Watu Jengger Waterfall Tour

Figure 3

Tourist photo of Watu Jengger Waterfall looks close



Figure 4

Tourist photo of Watu Jengger Waterfall looking far away

