IJSSR
International Journal of Social Service and Research

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Vol. 6, No. 8, August 2026
e-ISSN: 2807-8691 | *p*-ISSN: 2807-839X

The Form, Functions and Values of Folkltale Resakusuma Banyakprada in Ngreco Village, Weru District, Sukoharjo Regency, Central Java Province (The Folkore Analysis of Form and Function)

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Keywords:
The Values; Folklore; Resakusuma Banyakprada; Ngreco Village; Weru District Sukoharjo Regency

ABSTRACT

Folklore represents an important form of intangible cultural heritage that preserves collective memory, cultural identity, and values transmitted across generations. However, rapid modernization and changing patterns of cultural transmission have created challenges for the sustainability of local oral traditions. One cultural heritage that requires documentation and deeper examination is the Resakusuma Banyakprada folklore in Ngreco Village, Weru District, Sukoharjo Regency, Central Java Province. This study aimed to describe the forms, structures, functions, and values contained in the Resakusuma Banyakprada folklore and to examine its role in community life. This research employed a qualitative descriptive approach using a folklore study method. Data were collected through direct observation, interviews with local community members, and literature reviews. Data analysis was conducted using an interactive analysis model consisting of data condensation, data display, and conclusion drawing and verification, with data validity ensured through triangulation. The results showed that the Resakusuma Banyakprada folklore functioned as a medium for maintaining local identity, transmitting cultural knowledge, strengthening social relationships, and preserving community values. The folklore contained religious values, social values, historical values, aesthetic values, and moral values reflected through narratives, traditions, community practices, and the Gedong Ngreco cultural site. The study concluded that the Resakusuma Banyakprada folklore was not merely a traditional story but a living cultural heritage that connected oral traditions, material heritage, and social values. Preservation efforts and further interdisciplinary studies are needed to ensure its continuity for future generations.

INTRODUCTION

The Indonesian archipelago has a rich diversity of cultures, including folklore. Folklore refers to the traditional beliefs, customs, and stories of a community that are transmitted across generations through oral traditions (Firdaus, 2025; Hidayat et al., 2025; Khairani & Wiradnyana, 2023; Rosmaria, 2025; Setiawan, 2024). Indonesia is rich in local folklore and ancient legends, including the Resa Kusuma Banyak Prada folklore from Ngreco Village, Weru District, Sukoharjo Regency, Central Java Province. This folklore represents a local identity within the lives of traditional communities. Similarly, the Resa Kusuma Banyak Prada folklore may, in the future, serve as a cultural identity marker for the people of Ngreco Village, Weru District, Sukoharjo Regency, Central Java Province, Indonesia.

Folklore originates from social patterns that initially emphasized oral culture. As a medium for information exchange, oral culture provides communities with flexibility in its use and creates opportunities for traditions to develop within society. Folktales are a component of folklore. According to Echols and Shadily (2003), as cited in Rafiqa (2021), the term "folklore" is etymologically derived from the English words folk and lore. Folk refers to a group of people who share identifying physical, social, and cultural characteristics, particularly a community or common people. Lore refers to folk traditions, which are parts of culture transmitted from one generation to another either orally or through demonstrations accompanied by gestures and mnemonic devices. This indicates that folklore is an oral tradition transmitted through word of mouth, allowing various versions and variants to emerge (Badru et al., 2024; Chernakova, 2025; Hidayat et al., 2025; Kato Bukenya, 2025; Koichumanova, 2023).

Fang (1991: 4, in Luca, 2023) refers to folk literature (folklore) as "oral tradition." Oral tradition encompasses various elements, including stories, expressions, proverbs, songs, dances, customs, laws, riddles, and traditional games. Folklore is disseminated orally, passed down through generations by word of mouth. It is traditional in nature, meaning that it is transmitted in a relatively fixed or standardized form within a specific collective over a significant period, generally across at least two generations. It exists in various versions and variants, and it is anonymous because the creator's identity is generally unknown. It is also pre-logical, meaning that it possesses its own internal logic that differs from conventional reasoning, and it functions as collective property within a particular community. The functions of folklore include (1) serving as a projection system that reflects collective aspirations; (2) validating cultural institutions and practices; (3) functioning as a medium for educating children; and (4) serving as a mechanism of social control to ensure that community norms are maintained.

Within the national context, Javanese folklore represents an important field of study because local narratives often combine historical memory, myths, beliefs, social norms, religious practices, and tangible cultural heritage (Firdaus, 2025; Rosmaria, 2025; Suroyo et al., 2025). One such tradition is the Resakusuma Banyakprada folklore in Ngreco Village, Weru District, Sukoharjo Regency, Central Java. Existing documentation identifies Resakusuma Banyakprada folklore as a tradition transmitted within the local community and potentially functioning as an expression of Ngreco Village identity. According to local oral narratives, Resakusuma Banyakprada is remembered as a figure associated with the Majapahit period who eventually settled in Ngreco after leaving the kingdom due to political conflicts. The local narrative is materially connected to the Gedong Ngreco burial complex, where the main tomb and several other grave markers are locally associated with Resakusuma Banyakprada, retainers, military followers, weapons, and animal mounts. Separate documentation regarding Gedong Ngreco describes an approximately 100-square-meter burial complex and notes that the site does not contain written chronological inscriptions that can independently verify the historical period of the narrative. Therefore, further historical and archaeological investigation remains necessary.

The significance of Resakusuma Banyakprada folklore, however, extends beyond whether every element of the narrative can be historically verified. Its continuing importance lies in the way the story functions within contemporary community life. Existing records

indicate that the tradition has been transmitted across generations, exists in multiple variants, is anonymous, and has become collective cultural property within the community. The folklore is also connected with living practices and beliefs surrounding Gedong Ngreco, including prohibitions associated with the burial site and narratives concerning appropriate behavior in the area. Religious and social practices further demonstrate the living dimension of this cultural heritage. Community members reportedly conduct tahlilan activities connected with the ancestral site, while Ruwahan activities involve collective cleaning of the burial area and serve as opportunities to strengthen social relationships among residents. These practices indicate that the folklore cannot be understood merely as a narrative text; rather, it represents an interaction among oral memory, social practices, religious traditions, material heritage, and community identity.

Recent scholarly research reinforces the importance of examining folklore through this multidimensional perspective. Several relevant studies published in Cogent Arts & Humanities, a Scopus-indexed journal, demonstrate the broader functions of folklore. Karim et al. (2023), for example, examined the Nyai Sabirah folklore in Central Java and demonstrated that folklore may contain both intangible and tangible cultural heritage elements. Their research found that the Nyai Sabirah tradition was associated not only with myths, legends, sagas, and sayings but also with social education, community tolerance, the establishment of Bakaran Village, and the development of eighteen local batik motifs. The study demonstrated that oral narratives can influence material culture and community development. Similarly, Syam et al. (2024) examined oral literature and the social identity of the Dayak Kanayatn community. Their qualitative research showed that oral literature remains essential for preserving history, cultural values, and social identity, while modernization, social media, urbanization, and changing entertainment preferences among younger generations pose challenges to the continuity of oral traditions. Their findings also emphasized the importance of cultural education, documentation, and community initiatives in preserving oral heritage.

Further studies have shown that folklore contains identifiable systems of moral, religious, social, and educational values. Riani et al. (2025) analyzed 105 East Kalimantan folklore stories using Van Dijk's textual analysis and compared their contents with the eighteen character values adopted in Indonesian character education. Their findings identified seventeen of the eighteen character values, with religiosity, social concern, and responsibility being among the most prominent values represented in the narratives. The study also identified additional indigenous concepts, including reciprocity, loyalty, taboos, and relationships between humans and other beings, which were not fully represented in the predetermined national character framework. Similarly, Rustina et al. (2026) employed an ethnographic approach in two villages in Sigi Regency to investigate the transmission of Kaili oral traditions within families and their relevance to religious education. Their findings showed that integrating oral traditions into Islamic education could strengthen children's understanding of the relationship between local cultural knowledge and religious teachings, particularly regarding theological, social, and environmental values. Collectively, these studies demonstrate that folklore functions not only as entertainment or historical remembrance but also as a mechanism for maintaining identity, transmitting values, providing education, and organizing social relationships.

Nevertheless, a clear research gap remains. Previous studies have generally focused on specific dimensions of folklore: Karim et al. (2023) emphasized the relationship between oral narratives and tangible–intangible cultural heritage; Syam et al. (2024) focused on oral literature, cultural transformation, and social identity; Riani et al. (2025) examined folklore in relation to character education values; and Rustina et al. (2026) emphasized family transmission and religious education. Although these studies provide important theoretical foundations, they do not examine the Resakusuma Banyakprada tradition or comprehensively analyze its narrative form and structure, social functions, and various cultural values within the specific sociocultural context of Ngreco Village. Furthermore, the Resakusuma Banyakprada tradition presents a distinctive case because oral narratives coexist with a physical burial complex, community rituals, local prohibitions, historical claims, and interpretations associated with the Majapahit period. Existing local documentation also acknowledges that several historical aspects require archaeological and historical verification because written chronological evidence at the burial complex remains limited. Therefore, a systematic folklore study is needed to examine the tradition primarily as living cultural knowledge while distinguishing community beliefs and oral memories from historical claims requiring further verification.

Addressing this research gap is important because traditions based primarily on oral transmission depend on the continuity of storytellers, community participation, and social contexts that maintain the relevance of storytelling. Research on the Dayak Kanayatn community has demonstrated that contemporary cultural changes may gradually weaken traditional oral-literature practices, particularly when younger generations become more oriented toward modern communication and entertainment forms. In the case of Resakusuma Banyakprada, this concern is intensified by the close relationship between narrative memory and a physical cultural site whose interpretation depends largely on oral explanations. Documentation regarding Gedong Ngreco also highlights the absence of written chronological evidence and the need for further historical and archaeological investigation. Therefore, systematic documentation of the story, structure, functions, values, beliefs, and associated community practices is necessary to prevent further fragmentation or loss of cultural meaning. Such documentation may also contribute to cultural education, local heritage preservation, and responsible cultural tourism development without treating unverified oral narratives as established historical facts.

The novelty of this research lies in its integrated examination of Resakusuma Banyakprada folklore as both a narrative tradition and living sociocultural heritage. Rather than analyzing folklore exclusively from literary, educational, cultural identity, or tourism perspectives, this study combines an examination of the story's form and structure, its social and cultural functions, and the religious, social-historical, aesthetic, and moral values embedded in community interpretations and practices. These dimensions correspond with empirical elements identified in the research setting, including oral narratives concerning Resakusuma Banyakprada, the Gedong Ngreco burial complex, community beliefs and prohibitions, religious activities, communal cooperation, and distinctive grave forms associated with historical memory. Therefore, this research contributes to folklore studies by demonstrating how a local narrative can function simultaneously as collective memory, a normative mechanism, a source of cultural values, and a symbolic foundation for place-based

identity. Practically, the study can strengthen community documentation and provide a systematic knowledge base for future research in history, archaeology, cultural education, and heritage management.

Based on these considerations, this study aimed to describe and examine the Resakusuma Banyakprada folklore of Ngreco Village, Weru District, Sukoharjo Regency, Central Java, with particular attention to its form and structure, functions within community life, and the values and exemplary lessons represented in the tradition. These objectives addressed the research questions concerning how the story, structure, and functions of Resakusuma Banyakprada folklore could be described and what values and meanings the folklore conveyed to the people of Ngreco Village. Academically, this study contributes to Indonesian folklore research by providing an empirically grounded analysis of an underdocumented local tradition and demonstrating the relationship among narrative, social function, cultural values, and material heritage. Socially and culturally, the research may assist the Ngreco community in documenting intergenerational knowledge, strengthening awareness of local cultural identity, and preserving meaningful traditions. It may also provide educators, cultural institutions, local governments, and future researchers with a foundation for developing cultural literacy materials, community-based preservation initiatives, and interdisciplinary historical or archaeological investigations concerning Gedong Ngreco and the Resakusuma Banyakprada tradition.

METHOD

The Form and Location of Research

This study employed a descriptive qualitative approach within a folklore research framework. Literary research represents a distinctive field of study within the humanities (Endraswara, 2023: 3).

The data consisted of words, sentences, and images containing meaningful information relevant to the research focus. A qualitative research procedure was applied to produce descriptive data in the form of written or spoken narratives and observed behaviors (Moleong, 2021).

The research was conducted through fieldwork and direct observation at the research site in Ngreco Village, Weru District, Sukoharjo Regency, Central Java Province, Indonesia. The site was selected because it was associated with the Resakusuma Banyakprada folklore and the Gedong Ngreco burial site, which, according to local narratives, contains the graves of Resakusuma Banyakprada, his wife, personal guards, soldiers, war mounts, and weapons.

The Object of Research

Sangidu (2022) states that the object of research is the subject or topic of the study. The object of this research is the folktale of Resakusuma Banyakprada from Ngreco Village, Weru District, Sukoharjo Regency, Central Java Province, Indonesia.

The Source of Data

This study utilizes two types of data sources: primary and secondary. Primary data sources consist of informants—specifically, local residents living near the site—and the location itself, namely the Resakusuma Banyakprada burial ground in Gedong Ngreco. Secondary data sources serve as supporting material, comprising articles related to the story of Resakusuma Banyakprada

The Tecnique Collection of Data

There are three data collection techniques: 1. Direct observation, a method of obtaining information by visiting the research site to observe existing phenomena; the tools used include cameras and recording devices; 2. Interviews, a method of gathering information by asking respondents direct questions; these interviews are unstructured to facilitate data collection; and 3. Literature review, involving the search for books, documents, and other written sources that can serve as references; these materials can be found in libraries and through online sources such as e-books and websites.

The Technique of Analysis and Validity of Data

The data analysis technique employed is an interactive analysis method comprising three stages: data reduction, data presentation, and conclusion drawing. This process is carried out continuously and interactively until completion, ensuring the data reaches a point of saturation. Validitas data with triangulasi by three stages as previously mentioned (Miles & Huberman, 2020).

RESULTS AND DISCUSSION

Description the Story about Resakusuma Banyakprada Folkore

Before discussing its functions, let us first examine the definition of folklore. Etymologically, the term derives from the English words "folk" and "lore." "Folk" refers to a collective—a community united by distinct, shared characteristics—that possesses the culture, customs, normative systems, and specific language governing and binding the lives of that collective. Lore is a form of folk tradition—a part of culture passed down through generations orally or by example, accompanied by gestures or mnemonic device.

Danandjaja (Fahra 2024) the types of folklore are:

1. Verbal Folklore, for example dongeng, peribahasa, dan sejenisnya.
2. A Partly Verbal Folklore, for example: folk dance, folk games, superstition of etnic
3. Non Verbal Folklore, for example the traditional etnic architecture tradisional, and soon

Resakusuma Banyakprada folklore it’s partly verbal folklore, because related with society tradition in local culture. Dananjaja (Fahra, 2024) states that "partly oral" folklore is folklore characterized by a blend of oral and non-oral elements. Rusyana (Fahra 2024) asserts that categories of partly oral folklore include beliefs and superstitions, folk games and folk entertainment, folk drama, folk dance, traditional ceremonies, and folk festivals. Based on the foregoing, it can be concluded that partly oral folklore is a tradition combining oral and non-oral elements—existing since ancient times—that embodies cultural values and beliefs held by the community.

A unique characteristic of folklore is its evolution; like any story, it inevitably undergoes change as it develops. This evolution stems from its nature as collective property; when viewed in the context of oral or narrative folklore, this process results in the emergence of multiple versions of a story. These variations are not regarded as errors, but rather as a diversity of storytelling. Because such folklore has endured within the community for so long, this diversity is readily accepted, rarely prompting questions about which version is "correct" or "incorrect." Consequently, if future research examines the factual accuracy of the folklore, the community may struggle to accept the findings, having already deeply embraced the narrative as an integral part of their culture. One example of folklore that has significantly

evolved within Javanese society is Resakusuma Banyakprada folklore at Ngreco Village, Weru District, Sukoharjo Regency, Central Java Province, Indonesian Country.

Resakusuma Banyakprada was the founder and ancestor of their village. According to local lore, Resakusuma Banyakprada was a fugitive from the Majapahit Kingdom. It is believed that the kingdom fell into disarray when Raden Patah launched a surprise night attack; caught unprepared, Majapahit's forces were overwhelmed. Amidst the ensuing chaos and the scattering of troops, many fled to escape the capital. One contingent, led by Resakusuma Banyakprada, retreated and eventually arrived at the village of Ngreco in Weru, Sukoharjo. Physical evidence of their presence remains in the form of Riya Resa Kusuma Banyak Prada's tomb, known locally as Gedhong Ngreco. The burial complex, covering approximately 100 square meters, features a mausoleum structure (*cungkup*) housing two headstones believed to belong to Resakusuma Banyakprada and his cherished retainer. About five meters in front of the mausoleum stand two headstones marking the burial site of weapons—specifically spears—that were interred with honors. Three meters to the left of the mausoleum are four headstones believed to mark the graves of two bodyguards, a teacher, and a *pekathik* (groom/caretaker of his mount). Additionally, there is a burial area featuring four upright stones—believed to mark the grave of his elephant mount—and a single headstone thought to mark the grave of his horse.

A unique feature is the *robyong* style of the headstones, considered a hallmark of the Majapahit era. The *robyong* headstones exhibit varying numbers of tiers—differing between those inside and outside the mausoleum—a distinction believed to reflect the individuals' respective ranks or positions. This matter certainly requires further investigation, particularly from the perspective of archaeology. The history surrounding this Majapahit-era flight also needs to be cross-referenced and studied by historians, given the absence of written records—such as specific dates—on the headstones or mausoleum structures, or within local oral traditions.

The tomb of Resakusuma Banyakprada at Gedong Ngreco was formerly used as a site for *sesirih* (a ritual practice involving meditation or seeking spiritual guidance). A prevailing myth holds that non-family members who attempt to sleep or stay overnight at the site during such a ritual will be physically thrown out of the tomb complex. Local residents still observe—and dare not violate—several prohibitions associated with the site: visitors are forbidden from wearing an *iket wulung* (a specific type of dark-colored traditional headcloth); residents may not erect *bethek* (woven bamboo) fences; and the cultivation of eggplants or black soybeans is prohibited unless the grower has already hosted a wedding for one of their children.

The Content, Function and Values in Resakusuma Banyakprada Folklore

The Content of Resakusuma Banyakprada Folklore

As a form of culture, folklore embodies various values passed down from generations to the present (Purwadi, 2019). Some of the common values found in folklore include: a pujasastra honoring a figure named Resakusuma Banyakprada. He is believed to be the founder of Ngreco village. He was a figure descended from Majapahit military leaders. When Majapahit was attacked by Raden Patah, he and his military forces fled. He cleared new land, established a village, and became its leader. The Gedong Ngreco Tomb is historical evidence

of his presence there. The area only entombed Resakusuma Banyakprada, his personal bodyguard, and his wife. Also buried with him in the same location were keris weapons and spears, horse and elephant mounts, and his subordinate soldiers. The Gedong Ngreco area is a special area and is not used for public burials to this day.

Evidence that Resakusuma Banyakprada held a high-ranking military position in Majapahit is seen in his possession of personal bodyguards, soldiers, horses and elephants (along with their respective grooms and keepers), and weapons such as keris daggers and spears.

The Function

The Folktale of Resakusuma Banyakprada as a Tool Society Projection

The folklore of Resakusuma Banyakprada as a tool society projection, because the peoples at Ngreco, Weru, Sukoharjo, Jawa Tengah Indonesia has a sense of feeling for preserve that folktale.

The story surrounding the legendary figure Resakusuma Banyakprada found in the *pujasastra* (literary-historical chronicles) offers significant potential for Ngreco Village in Weru District, Sukoharjo Regency, Central Java, Indonesia. This heritage could serve as the basis for establishing a protected cultural heritage site. Furthermore, given its tourism appeal, the village could be developed into a tourism destination, particularly for religious tourism. This potential is bolstered by local wisdom specifically, the cultural imperative to behave respectfully within the Gedong Ngreco area which indirectly helps safeguard the site against irresponsible individuals with malicious intent.

As an instrument for validating cultural institutions and establishments

Resakusuma Banyakprada folktale has a function as an instrument for validating cultural institutions and estabblishments. That’s happens because it is recounted continuously orally, by word of mouth and passed down from one generation to the next. This folklore has evolved within the community, serving as a guide for behavior and conduct. Consequently, the story also serves to legitimize the cultural institutions and practices of the community.

The Sukoharjo Regency government has inspected the site and installed a sign marking the location, alongside a prohibition against damaging it. Representatives from the Department of Education and Culture have designated the Gedong Ngreco area as a historical heritage site.

The Values

Religious Values

Religious values form the foundation of a religious culture; without a sense of religiosity in people's lives, the formation of such a culture would be impossible. Asmaun Sahlam (2009:66 in Luca 2023) explains that a value is a type of belief within a belief system that guides a person's actions—determining what they do or avoid doing, and what is considered appropriate or inappropriate behavior. The term "religious" derives from the Latin *religare*, meaning to bind or tether. In English, the related term is "religion." Religion acts as a binding force that governs the relationship between human beings and God. In Islam, this relationship extends beyond the connection with God to include relationships with other people and with the natural environment. In other words, religion encompasses the totality of human behavior in daily life—grounded in faith in Allah (SWT)—ensuring that all actions stem from faith and foster positive attitudes and conduct in the individual. Fundamentally,

religious values possess the strongest basis of truth compared to other types of values. These values originate from the ultimate truth—God—and their scope is vast, governing every aspect of human life. Religiousity can serve as a source of strength for coping with pressure or stress (Ano & Vanconcelles 2005 in Graca & Brandao. 2025) About religious values in Resakusuma Banyakprada Folktale can be show from *Tahlilan* activity every *selapan* or thirty five days in *Gedhong Ngreco* complex. That matter can be show information from Widjanarko (53 years old), according to him, "we are will hold regular activity *tahlilan* together with society Ngreco Village, Weru District, Sukoharjo Regency, Central Java Province, Indonesian Country. This activity of *tahlilan* prayer gatherings at the Gedong Ngreco Banyakprada grave site" As Rudy noted, while *tahlilan* gatherings are excellent, it is best not to hold them within the Gedong Ngreco cemetery grounds. Since the purpose is to offer prayers for the souls of ancestors, these gatherings can instead be held at a local musholla or mosque".

Sociohistory Values

Social values are values associated with society, grounded in principles of mutual assistance and concern for those around us. Within a community, there is typically a consensus on certain norms—shared perspectives regarding what is considered good or bad, appropriate or inappropriate, worthy of respect or not, and important or unimportant. These social values serve as a foundation for communal life, passed down through generations—from the past to the present and into the future. Every individual or society holds a distinct set of values.

Dhohiri (2007: 30 in Luca 2023) defines social values as a relatively enduring, emotionally charged awareness regarding an object.

According to Hendropuspito (2000: 26 in Luca 2023), social values encompass anything esteemed by society due to its functional utility in the development of human life. Based on these expert perspectives, it can be concluded that social values represent the regard accorded to behavioral standards within a community; these are actions deemed positive by the majority and worthy of universal adherence, serving as general guidelines established for the betterment of collective life.

About this social values, base on interview with Supanti (70 years old), she said :" Gedong Ngreco embodies social values, evident in the communal cooperation—known as *Ruwahan*—undertaken to clean the burial grounds in preparation for the holy month of Ramadan. Furthermore, the event serves as an opportunity for community members to strengthen social ties, while also demonstrating the harmony and tolerance shared among local residents.

History refers to events or occurrences that took place in the past. Sugihastuti (2007:161 in Luca 2023) explains that, in a narrow sense, history studies humans of the past insofar as they can be examined through written records originating from their era that have survived to the present day. In a broad sense, history seeks to reveal the lives of past humans from their very beginnings, regardless of whether the evidence they left behind is written or otherwise. Thus, it can be concluded that history encompasses past events and occurrences involving all living beings. Historical value serves as an invaluable tool for understanding events that transpired in the past; through it, we can analyze and interpret the various phenomena that have emerged over the course of time.

Folklore Resakusuma Banyakprada have a history values, because base on the story from Majapahit Kingdom history. Resakusuma Banyakprada is the person of military in Majapahit Kingdom. Resakusuma Banyakprada has a military community and his position ia a leader. He has He possessed units of elephants, cavalry, and armed troops equipped with *kris* daggers and spears. Historical evidence of this exists, as these artifacts remain buried to this day within the grounds of the Resakusuma Banyakprada tomb in Ngreco Village, Weru District, Sukoharjo Regency, Central Java Province, Indonesia.

Art Values and Aesthetic

Art is one form of expression of human existence. Susanne Langer states that artistic expression differs from the expression of emotions or feelings (Langer, 2014). Artistic expression is not merely self-expression; rather, it embodies aesthetic value and can refine the nature of communication into a harmony of feeling. Many artistic elements within the grave with robyong design do not merely highlight visual beauty but also reflect the philosophy and way of life of the local community.

Aesthetics is the study of how beauty is formed and perceived. More broadly, aesthetics is a branch of philosophy that examines sensory values—often associated with judgments regarding the visual and the experiential. It is a field closely linked to philosophy. The concept of beauty—derived from roots such as the Latin *bellum*, French *beau*, Italian/Spanish *bello*, and English *beauty*—is historically associated with goodness and truth. In this sense, the meaning of beauty becomes profound and universal. Within the Greek intellectual tradition, beauty was not limited to visual perception alone but extended to encompass thought and conduct. Beauty was even understood to possess a spiritual dimension, arising when a person discovered inner harmony through an "encounter" with the transcendent. Meanwhile, Sumardjo (2000:26) posits: "Aesthetics is a branch of philosophy. In philosophical study, aesthetics is classified under the realm of values..."

Aesthetic value refers to the assessment of the beauty or appeal of an object, whether it be a work of art, an element of nature, or an everyday item. Base on interview with Redjo Moeljono (2025) Aestetic values in grave of Resakusuma Banyakprada use Javanese grave design. The robyong design at the Resakusuma Banyakprada grave, showing unique design for servant under Maajapahit Kingdom. Material from *umpak watu* showing indicates the rank held by the figure depicted within it.

Moral Values

Morality essentially comprises standards of conduct and spiritual matters directly concerning human beings and other creatures of God. It is in this context that humans learn to distinguish between good and evil actions (Graff, 2012 in Luca 2023). Fundamentally, human behavior is the subject of moral teachings—which are, in essence, codes of ethics or principles defining what is considered right and wrong (Arifin, 2019 in Luca 2023). There are cultural prohibitions governing the community of Ngreco village—located in Weru District, Sukoharjo Regency, Central Java Province, Indonesia—which serve as a mechanism to compel the community to adhere to traditional cultural rules. Morality can be guide us to distinguish between good and bad (Yuliawati, Sandjaja. Eunike. 2025). Morality can also influence our behavior; for instance, in the medical field, morality is required when treating patients- such as prioritizing actions for the safety of those requiring emergency care (Juthberg and Sundin. 2023) Moral value in the folktale of Resakusuma

Banyak Prada or moral of the story is that any action must be carried out with care. For instance, the request to slaughter "the black one" referred to a black chicken, not their child with dark skin. Beyond being careful, one must use common sense before acting; actions should be guided by logic. Logically, it was the black chicken—intended as a side dish—that was meant to be slaughtered. Another moral lesson is that one should not act rashly without first asking about or confirming an instruction.

CONCLUTION

This study concluded that the Resakusuma Banyakprada folklore in Ngreco Village, Weru District, Sukoharjo Regency, represented not merely a traditional story but also a form of living cultural heritage that preserved collective memory, community identity, and local wisdom. The analysis showed that the folklore contained narrative structures, social functions, and various cultural values that continued to influence community life. As an oral tradition, the story functioned as a medium for transmitting historical awareness, moral teachings, religious perspectives, social solidarity, and cultural norms across generations. The existence of Gedong Ngreco as a tangible cultural heritage site strengthened the relationship between oral narratives and material culture, demonstrating that folklore could serve as a bridge between past experiences and contemporary community identity. The values identified within the tradition included religious values reflected through spiritual practices, social values represented through communal cooperation, historical values connected with local narratives of the Majapahit period, aesthetic values reflected in cultural artifacts, and moral values conveyed through lessons regarding human behavior and responsibility. Therefore, the Resakusuma Banyakprada folklore contributed to cultural preservation by maintaining local knowledge systems and strengthening community awareness of cultural roots. These findings support the understanding that folklore remains an important medium for preserving cultural identity and collective memory amid modernization and social change.

Future research is recommended to expand the study of Resakusuma Banyakprada folklore through interdisciplinary approaches involving history, archaeology, anthropology, and digital cultural preservation. Further studies may examine the historical aspects of local narratives by comparing oral accounts with archaeological evidence, archival documents, and material remains associated with Gedong Ngreco. In addition, future researchers may explore how younger generations perceive, learn, and transmit this folklore within the context of digital transformation, considering that technological development provides both opportunities and challenges for sustaining oral traditions. Research using digital documentation methods, such as digital archives, audiovisual recordings, and virtual heritage platforms, may also contribute to safeguarding the tradition while respecting community ownership and cultural authenticity. Furthermore, comparative studies involving other Javanese folklore traditions may provide broader insights into the role of local narratives in shaping cultural identity, character education, and sustainable heritage management. Such investigations would strengthen academic understanding of folklore as a dynamic cultural practice rather than merely a historical narrative preserved from the past.

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