

KI DEMANG'S IDEOLOGICAL HEGEMONY TOWARDS THE MOJO PEOPLE THROUGH FOLKLORE AND MYTH AT THE TOMB OF MOUNT KENDENG

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ABSTRACT

This research shows that the authority of a dominant group that has power can lead to the practice of hegemony in a society. It is like what happened at the tomb of Mount Kendeng in the folklore and myth in the tomb of Mount Kendeng in Mojo hamlet, Wates village, Simo district, Boyolali regency, there is a practice of power hegemony carried out by the leader in Mojo hamlet in the past named Ki Demang. As a person who is considered a Mojo pedestal, all rules and regulations made by Ki Demang as the owner of the authority must be respected and obeyed by the community from the past to the present. For the community, it would be better if the religious tourism objects of Mount Kendeng's tomb were managed by women because it does not rule out the possibility that new ideas can be born that can make the religious tourism object more advanced. Many potential things can actually also be done by women. Local communities must be able to maintain oral traditions that have existed for generations so that these oral traditions are not simply eroded by increasingly modern times. Stakeholders and policies can support the existence of religious tourism objects eating Mount Kendeng by helping to develop and maintain the sustainability of tourism so that it can help improve the local community's economy.

Keywords: Ideological hegemony, Ki Demang, Mojo Society, Folklore, Mount Kendeng

A. INTRODUCTION

Talking about myths, of course there are many myths circulating in Indonesia, especially on the island of Java. Myth is a part of folklore that generally contains interpretations of the existence of a creature or the occurrence of supernatural things in past lives that are considered to have really happened by the collective community. This research will reveal how the practice of ideological hegemony carried out by Ki Demang through myths in the tomb of Mount Kendeng in Mojo hamlet, Wates village, Simo district, Boyolali regency. The myth in the tomb of Mount Kendeng is inseparable from the existence of folklore or oral stories that exist.

The folklore of the tomb of Mount Kendeng has physical evidence in the form of a tomb. The tomb of Mount Kendeng is the tomb of a character in the folklore of the tomb of Mount Kendeng, namely Prince Yudhokusumo. In the tomb of Mount Kendeng there is a special tomb in a pundhen sacred by the Mojo people. The tomb is believed to be the tomb of a baby descended from the guardian. What is interesting about the tomb of Mount Kendeng is, that the tomb is a special tomb for men. But

not just any man can be buried there. There is a regulation that only male descendants of Ki Demang, the person who at that time ruled in Dukuh Mojo (Anisyah, 2022) 1.

The origin of the name of the tomb of Mount Kendeng is because from a distance this place looks 'kemendheng' covered with smoke or thick fog. A place in the form of a forest in the remote village was later known as Mount Kendeng. In the area of Mount Kendeng, there is a sendang and tomb or grave that is considered sacred by the collective community. There is a very sacred tomb in the area of Mount Kendeng tomb. The tomb has a kijing (headstone) that is different from other tombs there. People call the tomb pundhen. Because it is considered the most sacred among other tombs, the surrounding community built walls and roofs to protect the tomb. The tomb is often visited by people from various regions with various purposes. Some visitors to the tomb come to make a pilgrimage in Pepundhen to pray for those buried there. But some come there to pray to God for safety, health, or healing through the medium of the tomb. Visitors to the tomb of Mount Kendeng who come on pilgrimage pray in various ways and their beliefs. Some recite the holy verses of the Quran, some pray while burning incense, and others. Mbah Rebin, as the caretaker, revealed that many came and prayed to ask for office, wealth, safety, and others. This happens because of the variety of religions and beliefs of the community, especially visitors to the tomb of Mount Kendeng.

In one location with the tomb of Mount Kendeng, there is a spring called Sendang Slamet. The spring water is also related to the folklore of the tomb of Mount Kendeng. Sendang Slamet, which is related to folklore, the tomb of Mount Kendeng is a place with a fairly extensive spring and is also considered sacred by the collective community. The caretaker said that this sendang is one of the springs in Wates village that has been used from the time of the ancestors. The name of Sendang Slamet comes from the Javanese word 'slamet' which means congratulations. Therefore, the name of Sendang Slamet itself has a meaning that is believed by villagers that the sendang is a blessing for the people of Wates village. Anyone who is in the Sendang Slamet environment will get guaranteed safety. Not only used as a means of irrigation, Sendang Slamet is also used by its residents for washing and bathing needs. The myths about this spring include that it can provide healing to sick people. According to the caretaker, there are people who suffer from severe diseases that cannot be cured by treatment anywhere, but in the end, recover after coming to this spring.

Researchers examining the practice of ideological hegemony and Ki Demang's power in folklore in Mount Kendeng's tomb using Gramsci's theory of hegemony. Gramsci's theory of hegemony includes concepts of how power and cultural domination are shaped and maintained by ruling groups through the process of hegemony. This theory is very relevant in analyzing the power dynamics of Ki Demang in this folklore. Gramsci's theory of hegemony emphasized the important role of culture and ideology in forming power. In the folklore of the tomb of Mount Kendeng, Ki Demang may have used cultural and ideological means to maintain his dominance. He had a great influence on Mojo society through the use of symbols or stories attached to the local cultural identity.

The practice of hegemony is a concept often discussed in political science and sociology. This concept refers to how power and dominance are created and maintained in society. In this context, gender dominance and colonial power structures played an important role in shaping the practice of hegemony. An analysis of gender dominance and colonial power structures needs to be included in the discussion of hegemonic practices because these two factors are interrelated and influence the way we understand the world. Gender domination can reinforce the practice of hegemony by emphasizing gender differences and giving certain advantages to men. Meanwhile, colonial power structures can also support the practice of hegemony by placing certain groups in a more advantageous position than others.

Gramsci posited that power was based not only on physical or political control, but also through ideological influence in society. In the folklore of Mount Kendeng Tomb, Ki Demang has control over the thoughts and beliefs of the local people, ensuring that they remain obedient or fearful of his power. Gramsci also highlighted the importance of resistance or resistance to existing hegemony. In the folklore, several figures or groups tried to fight Ki Demang's dominance. They are trying to undermine the hegemony that has been built.

Gramsci emphasizes the importance of understanding the local context in hegemony analysis. The folklore and myths in the Kendeng Mountain Tomb are part of the identity and culture of the local community. Ki Demang used this story as a tool to strengthen his position and extend his influence.

In analyzing the problem of ideological hegemony and the power of Ki Demang in folklore, Gramsci's theory of hegemony can help in understanding how power is maintained, how society accepts or rejects such domination, and how resistance to such hegemony may occur in the context of local culture and ideology, especially the Mojo Hamlet community.

B. MATERIAL AND METHODS

This research on ideological hegemony in Wates village, Simo sub-district, Boyolali regency is about the ideological hegemony carried out by Ki Demang against the Mojo Hamlet community contained in a folklore and myth in the tomb of Mount Kendeng. Many studies on hegemony have been researched, both in a story and the practice of power hegemony that occurs in a society, including the following: research by Rizki Dwi Oktora, a student from Brawijaya University in his thesis research entitled "*Hegemoni Ideologi Kolonial Dan Dinamika Identitas Oeroeg (Studi Semiotika Roland Barthes tentang Mitos Identitas sebagai Dinamika Hegemoni – Counter Hegemoni pada Novel Oeroeg Karya Hella Sarafia Ha*" in 2013. The research is a novel analysis of the dynamics of Oeroeg's identity and its relation to colonial ideological hegemony. The study aimed to determine the hegemony of Dutch colonial ideology against Oeroeg's identity and Oeroeg's counter-hegemony to the hegemony of Dutch colonial ideology in the novel Oeroeg by Hella Sarafia Haasse. The dynamics of Oeroeg's identity turned out to be the result of a form of Dutch colonial ideological hegemony carried out through the stage of domination, namely the Dutch colonial period and government control. Pendidikan yang telah ditempuh oleh *Oeroeg* ternyata menimbulkan kesadaran terhadap situasi subordinasi yang dialaminya sehingga berupaya mengubah situasi subdominasi tersebut. Hal ini sesuai dengan konsep counter hegemony Gramsci yang dilakukan oleh kaum intelektual.

Research by Bani Sudardi and Ilafi Affiliates in 2017 in an article entitled "Cultural Hegemony in the Manaqiban Tradition". The study analyzed the cultural hegemony contained in one of the traditions of Javanese society, namely the manaqiban tradition. Manaqiban is a tradition among the community, especially in Java and Madurese. The result of the study is that the tradition of manaqiban is the background to the creation of hegemony in society. It is also historical as a cultural artifact and a caretaker power in the manaqiban tradition.

Research by Eka Yuliana, a student from the Indonesian Language and Literature Education study program at the University of Muhammadiyah Malang in her thesis research in 2019 entitled "Javanese Mythical Power Hegemony in Budi Sardjono's Sang Nyai Novel". The study analyzed the imaginary line of power hegemony in Javanese myth and the imaginary line of character ideology contained in Budi Sardjono's novel Sang Nyai.

Furthermore, research on hegemony is also contained in an article published in 2021 entitled "*Hegemoni Tokoh Raden Kaslan Dalam Novel Senja Di Jakarta Karya Mochtar Lubis Tinjauan Hegemoni Antonio Gramsci*". "Hegemony of Raden Kaslan's Character in Mochtar Lubis's *Twilight in Jakarta* Novel Review of Antonio Gramsci's Hegemony". The article was written by Haicdil Fitriansyah, a student from the Indonesian Literature Study Program, Faculty of Cultural Sciences, Mulawarman University in 2021. This study aims to describe the facts of the story in the novel *Senja Di Jakarta* by Mochtar Lubis and the hegemony of Raden Kaslan's character in the novel *Senja Di Jakarta* by Mochtar Lubis.

In addition, previous research on hegemony was also conducted by Indah Ambar Sari, Muhammad Ali Azhar and Tedi Erviantono, students of the Faculty of Social and Political Sciences at Udayana University in 2016 who wrote an article entitled "*Mitos Dan Kekuasaan Studi Kasus Hegemoni Ngalap Berkah Gunung Kemukus Terhadap Pencarian Kekuasaan*". The study examines how *ngalap berkah* influences the ruling elite to seek and maintain power. *Ngalap berkah* is a ritual performed by the Kemukus Mountain and the surrounding community. Worshippers perform rituals on Friday night and Monday Pon. Rituals are performed at the tomb of Prince Samudro, pilgrims carry out ceremonies to seek blessings.

Culture is a complex whole that includes knowledge, beliefs, arts, morals, laws, customs, and other customs acquired by man as a member of society. Clifford Geertz described culture as a socially inherited symbolic system that creates meaning in human life. Culture can be understood as all human activity in a social structure, including those that occur in the past, present, and future (Sulasman, 2013, p. 71). Culture, according to (Kuntowijoyo, 2006), is a system that has a coherence of symbolic forms in the form of words, objects, practices, mites, literature, painting, singing, music, and beliefs that have a close relationship with epistemological concepts of the knowledge system of society.

According to (Endraswara, 2003), Javanese culture is the radiance or embodiment of the Javanese human mind, which includes will, ideals, ideas, and enthusiasm for achieving welfare, safety, and happiness in inner life. Generally, myths contain an explanation of a certain ceremonial tradition or ritual used to convey magical religious experiences. Endraswara in his other book also states that myth is part of folklore that strengthens one's belief in the Khalik with myth (Endraswara, 2010).

Minsarwati stated that myths are believed to be ancient occurrences about the origin of something that gives meaning or meaning to present life and that determines future outcomes. Still in the same book, a religious researcher named Eliade states that myth is the appearance of creation and the telling of something. Myths rely on an ontology and talk about the reality of how things happen and what actually happens. A 'mythical reality' can be interpreted as a reality of the holy, and that holiness is the only highest reality. Van Baal (Minsarwati, 2002, p. 35) also states that myths are stories within the framework of religious systems that have been or are acting as religious truths in the past or present. The science of myth or mythology is a way to express and present God through a particular concept and symbol. Through mythology, a frame of reference can be obtained so that humans can be oriented and gain experiences and impressions in this life.

The object of study of the tomb of Mount Kendeng itself is inseparable from the existence of myths. Based on stories circulating in the community, only saints are allowed to enter the area. According to his caretaker named Mbah Rebin, many mystical things happened in the tomb area of Mount Kendeng. In addition to the occurrence of mystical things, mystical activities are also still found such as worshipping sacred ones such as tombs or ceremonial traditions carried out in the *sendang* area. These mystical activities are inseparable from the myths still believed by the collective community originating from previous generations who are believed to have a good impact on their lives.

Based on the things mentioned above, it can be concluded that myths are ancient stories that are believed to be accurate by a collective and can bring good changes to their lives. The myths that develop in a society certainly greatly influence certain people who believe in it. But it does not rule out the possibility that there are also those who consider these stories only limited to 'myths' and do not believe in the truth.

In examining the practice of power hegemony in folklore in the tomb of Mount Kendeng using Gramsci's theory of hegemony. Gramsci's theory of hegemony is a concept developed by Antonio Gramsci, an Italian philosopher in the 20th century. This theory deeply explains how political power and cultural domination are formed and maintained in society. According to Gramsci, hegemony is a more complex form of domination than political power or physical domination alone. Hegemony includes attempts by governments or dominant groups to influence attitudes, values, beliefs, and the cultural orientation of society in general. This is done through institutions, mass media, education systems, religion, and other devices that shape public opinion and influence how people think and act.

One of the essential concepts in Gramsci's theory of hegemony is the "historical block." The historical bloc consists of coalitions or alliances between the dominant groups in society that have a common interest in maintaining the status quo. The historical bloc includes political elites, capital owners, religious groups, intellectuals, and other elements that shape and sustain hegemony (Hendrarto, 1993, p. 73).

C. RESULTS AND DISCUSSION

Critical Review

Folklore and Myth at the Tomb of Mount Kendeng

The folklore of the tomb of Mount Kendeng is a famous folklore better known in Wates village, especially Dukuh Mojo. Although there are other folklore in Dukuh Mojo, such as the legend of the occurrence of the place and several other stories, the folklore of the tomb of Mount Kendeng is a story whose existence and popularity are quite high in the village of Wates. The story is about the tomb located in the Kendeng Mountain area, which is sacred by the surrounding community. The tomb of Mount Kendeng was once only known by the surrounding community. But over time, and as a result of the spread of folklore of the tomb of Mount Kendeng, many outsiders have come to the tomb of Mount Kendeng. They come with various purposes, including some who are just curious, some who want to find photos for documentation, some who pray for safety, wealth, and others.

A few years ago, with many visitors or pilgrims at the tomb of Mount Kendeng, the surrounding community took the initiative to change Mount Kendeng to a tourist attraction that offers the beauty of Sendang Slamet and religious tourism of the tomb of Mount Kendeng. The community has realized this activity with cadet reef youth rocks in Mojo Hamlet, which is dominated by young people (men). In addition to the caretaker, who has always been the main tour guide, many local people become guides for pilgrims who come. Besides being religious tour guides, the youths also clean the path to Mount Kendeng so that visitors can easily pass it. In addition, they also made several photo spots in the Sendang Slamet area with a beautiful Sendang background. Apparently, it can attract many tourists to come to Mount Kendeng.

The tomb of Mount Kendeng is unique because it is only for men. And even then, there is a limit to those who can be buried there are only male descendants of Ki Demang who is the Mojo pedestal builder. The rules set by Ki Demang have been agreed to and obeyed by the previous Mojo dukuh community and are still respected and believed to this day. With this story, myths emerged, such as the myth that stated that once there was a community that did not want to obey the rules set by Ki Demang.

When there was a death, residents tried to bury the woman's body in the tomb of Mount Kendeng. But strangely the ground in the cemetery became hard as if rejecting the body of the woman who would be buried there.

Another similar myth is that once someone wanted to bury a woman's body in the tomb of Mount Kendeng, the soil in the tomb of Mount Kendeng could be dug up, unlike the previous myth. Finally, the funeral process continued. But the next day, when the family came to the tomb for a pilgrimage, the woman's grave was gone. And when excavated, it turned out that none of the women was found in the ground. Since then, the Mojo dukuh community has again trusted the rules made by Ki Demang. No more people dare to break the rules for fear of getting catastrophic. Based on the above, researchers found that Ki Demang practices ideological hegemony and power, which will be discussed in the next section.

The Practice of Ki Demang's Ideological Hegemony and Power over Mojo Society.

Gramsci's theory of hegemony is one of the main concepts developed by Antonio Gramsci, an Italian political theorist and Marxist philosopher. According to Stuart Hall, a cultural theorist and educator who studied much of Gramsci's theory, hegemony was a central concept in Gramsci's thought. In his book entitled "Cultural Studies: Theories and Methods", Hall explains that hegemony is domination that takes place through voluntary agreement in society. Hegemony is not only based on physical or political power but also involves constructing and controlling ideologies. Cultural domination is the most effective and sustainable form of domination, as it consists of the process of production, dissemination, and control of ideologies in society. Cultural domination occurs through mass media, education, religion, art, and other institutions that play a role in influencing the way individuals think and act.

Historical blocks are another concept developed by Gramsci. In his book entitled "Prison Notebooks", Gramsci explains that the historical bloc is a coalition or alliance between the dominant class and other groups influenced by the dominant class. The historical bloc consisted of the dominant class that held political and economic control, as well as subaltern groups that followed or agreed to the interests of the dominant class due to the influence of ideology formed by the dominant class.

Subaltern groups refer to groups that are subordinate to the dominant class and are in a position of subordination in society. According to Gramsci, subaltern groups are groups with interests different from those of the dominant class, but are often marginalized or trapped in the cultural and political domination of the dominant class. Subaltern groups do not have direct access to political and economic power, so they must rely on changes in hegemony to achieve liberation or social transformation (Hall, 2016).

In his book "The Political Uses of Myth: Challenging the Political Power of Symbolism," David Aberbach explains that myths are stories or narratives that play an important role in shaping collective identity and influencing how people perceive the world. Myths function not only as popular stories but also as ideological mediums that channel people's values, norms, and beliefs (Aberbach, 2005).

According to Roland Barthes, a famous literary and cultural theorist, myth is a form of implied ideology obscuring the nature of social construction and seems "natural" or "universal". In his book entitled "Mythologies," Barthes revealed that myths package ideological messages in the form of exciting and seducing narratives so that they are easily accepted and trusted by the public (Barthes, 1972).

The folklore of the Kendeng mountain tomb tells about the tomb located in the Mojo hamlet, which is sacred by the surrounding community. The tomb of Mount Kendeng was once only known by the surrounding community. But over time, and as a result of the spread of folklore of the tomb of Mount Kendeng, many outsiders have come to the tomb of Mount Kendeng. They come with various

purposes, including some who are just curious, some who want to find photos for documentation, some who pray for safety, wealth, and others.

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No more people dare to break the rules for fear of getting catastrophic. Based on the above, researchers found that Ki Demang practiced ideological hegemony. Through his authority, Ki Demang hegemonized society with his patriarchal ideology.

Gramsci's theory of hegemony explains how a dominant group can maintain power through thoughts and values internalized by society. In the context of the Mojo society and the myth of Mount Kendeng, hegemony can occur through control over cultural productions such as folklore or legends that are part of the identity of the Mojo people. For example, Ki Demang, as the central character in the myth of Mount Kendeng, can be used to reinforce the patriarchal ideology that benefits the men in Mojo. Hegemony can also occur through control over educational institutions and mass media that shape people's perceptions of social reality. In the context of the Mojo society and the myth of Mount Kendeng, religion or customs can be used to strengthen the hegemony of the patriarchal ideology espoused by Ki Demang. For example, the Kendeng mountain tomb devoted to Ki Demang and his male descendants can be attributed to masculinity values embraced by the Mojo people.

Based on Gramsci's idea that hegemony is power over life values or norms, then becomes a doctrine and is realized by the dominated group. The domination of the dominant class is carried out through ideology by engineering the consciousness of the lower class so that they are unwittingly willing to support the dominating class's power. Hegemony is the supremacy of a group through intellectual and moral leadership. In the context of folklore, hegemony can be applied by reinforcing the values held by the dominant group. This seems to be in accordance with what happened in Mojo Hamlet through stories and myths. Stories and myths stating that the tomb of Mount Kendeng is exclusively for men, followed by existing myths, show that in the past, there had been a practice of ideological hegemony carried out by the owner of the authority at that time, namely Ki Demang.

As the owner of authority, Ki Demang can make rules according to what he wants, all people in Mojo Hamlet must obey that at that time, even these rules still hegemonize the Mojo Hamlet community. The rule that the tomb on Mount Kendeng after the two sacred tombs there can only be buried for him and his male descendants is a hegemonic practice. The myths that developed in the tomb of Mount Kendeng subordinated women. By spreading the myth that the soil from the tomb was refused so that women could not be buried in the Kendeng mountain tomb. People still believe that women are dirty creatures, so they do not deserve to be on the mountain, because Javanese people generally consider that the mountain is a sacred and highest place for Javanese people. This shows that, in the past, women were considered as others. The position of men is considered higher and men are absolute subjects that cannot be disputed.

Then, in the commodification of the tomb into religious tourism, there is also male dominance. Where men dominate religious tourism administrators and tour guides. The existence of women at this time is little seen as food vendors, florists, and others whose location is below, far from the tomb's location. It is clear how the practice of patriarchal ideological hegemony hegemonizes the Mojo dukuh community to this day. The dominant groups from the past until now control public discourse, control narratives, and influence the construction of knowledge and social reality of the people of the Mount Kendeng tomb area.

In the concept of hegemony he developed, Antonio Gramsci highlighted the role of culture in maintaining social and political dominance. Gramsci argued that domination occurred not only through physical force and law but also through the construction and control of ideologies in society. Ideological hegemony is created through voluntary agreement in which the dominant group's values, norms, and beliefs are accepted by the subaltern group, thus maintaining the stability and sustainability of the power structure.

Ki Demang is the main character in the myth of Mount Kendeng, who became a symbol of strength as the first figure to cut down the Mojo hamlet. However, behind that, Ki Demang also inherited patriarchal values and influenced Mojo society to maintain the system. Patriarchy itself is a social system that gives power to men in the family and society. In the myth of Mount Kendeng, patriarchy is reflected through the Kuwu (village head), who is always held by men and determines all important decisions. This influenced Mojo society to stick to the existing patriarchal rules.

In the myth of Mount Kendeng, Ki Demang is a figure with great power and influence on the Mojo community. However, this power is inseparable from the impact of his patriarchal ideology. This ideology influenced the way Mojo society views women and gender in general. An example is the view that women are only suitable for domestic work or as sexual objects.

The hegemony of Ki Demang's patriarchal ideology is also reflected in how Mojo society views the relationship between humans and nature. They believed that humans should succumb to nature and maintain balance by offering to the gods whenever doing activities in nature. However, this view also places women as guardians of nature who must submit to the will of men. This can be seen in the prohibition of women from entering the forest or mountains. If the ban is violated, the community will get a catastrophe.

The existence of Ki Demang's ideological hegemony has an impact on the social order, gender roles, and the daily life of the Mojo people. The implication for social order is that, in practice, the owners of authority always make absolute and indisputable rules. Villagers who oppose or oppose the rule of the leadership will face social sanctions. Usually, social sanctions are in the form of discrimination or, in other words, excluded from society. This is true and still happens in Mojo Hamlet.

The influence on gender roles is where men dominate religious tourism administrators. Ki Demang's patriarchal ideology hegemonized Mojo society so that there was subordination to women. Even though in the management of religious tourism, It is possible that women can have the potential

to express creative ideas that can advance the religious tourism object of the Kendeng mountain tomb. The role of women who only sell food and drink, florists, and all pilgrimage equipment.

The impact on daily life is that in Mojo village, most women are at home to take care of the house without participating in managing village organizations that are tourism or social. Men still dominate such activities because of the thought that men are more intelligent and wiser in making decisions and other things.

Public Perception of Ki Demang's Hegemony and Power Practices over Mojo Society.

The perception or acceptance of something, in this case, is the practice of ideological hegemony and power in the folklore of the Kendeng mountain tomb, which turns out to be diverse. The practice of hegemony that occurs in folklore turns out to affect the views of a society. A folktale has an inseparable relationship with the theory of the power of knowledge because whether it is accurate or just a 'story', it will unconsciously still influence one's thinking.

In this case, the Mojo dukuh community also had different perceptions of this problem. People with old groups state unequivocally that they still have their thoughts and ideologies that what is told in the folklore of the Kendeng mountain tomb is indeed true. The practice of hegemony in it is considered reasonable, and they do not feel disturbed or object to it. This thinking is still shared by people in their 70s and above who may have the same way of thinking or ideology as the previous society that obeyed the capitalists.

However, researchers also made further observations with in-depth interviews with other characters in Mojo Hamlet who knew about the story. The head of the local RT, who is around 50 years old, said that he could accept the story's existence as long as the story and myth did not interfere with the lives of his people at this time. But in his delivery, he used more relaxed language. Unlike the older people who firmly express their views. This is influenced by his knowledge so that the ideology conveyed is also with a more advanced view.

Meanwhile, people with the vulnerable young age of 20 years and above with increasingly modern thinking believe that the practice of hegemony in the folklore of the Kendeng mountain tomb can influence people's thinking today. They argue that such a thing is archaic. Because of that, today's society does not rule out the possibility of also carrying out hegemony practices like stories that have existed for a long time. The existence of Kendeng mountain tomb folklore and myths and hegemonic practices can raise stereotypes in a society where the owners of authority will always make arbitrary rules that the community must obey. In this case, young people highlight the political side where political actors inevitably play a role in shaping and being shaped by community structures such as gender, class, and others. So, in the following process, if it is closely related to power, where political actors will have the ambition to realize their goals even though they are contrary to society's goals.

D. CONCLUSION

This research shows that the authority of a dominant group that has power can lead to the practice of hegemony in a society. It is like what happened at the tomb of Mount Kendeng that in folklore and myth, there is in the tomb of Mount Kendeng in the hamlet of Mojo, village Wates, Simo sub-district, Boyolali regency, there is a practice of power hegemony carried out by a leader in Mojo hamlet in the past named Ki Demang. As a person who is considered a Mojo pedestal, all rules and regulations made by Ki Demang as the owner of the authority must be respected and obeyed by the community from the past to the present.

The perspective of the Mojo hamlet community on the practice of hegemony and myths that develop in the folklore of the Kendeng mountain tomb is very diverse. However, this can be sorted

based on the age classification of the Mojo dukuh community. People with old groups still have ancient ideologies or thoughts that always firmly convey that what happened in the past is true and must be obeyed. Meanwhile, people in their 50s argue that there is a myth and that all these things are not problems as long as they do not disturb society. It is different with young people who are more critical in looking at things. They argue that the practice of hegemony in the story is actually detrimental because it can influence one's view to exercise hegemony in the present.

For the community, it would be better if the religious tourism objects of Mount Kendeng's tomb were managed by women. Because it does not rule out the possibility that new ideas can be born that can make the religious tourism object more advanced. Many potential things can also be done by women. Local communities must be able to maintain oral traditions that have existed for generations so that these oral traditions are not simply eroded by increasingly modern times.

For stakeholders and policies can support the existence of religious tourism objects eating Mount Kendeng by helping to develop and maintain the sustainability of tourism to help improve the local community's economy.

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