

## Madura Tourism Branding Through Literature

Imron Wakhid Harits<sup>1</sup>, Putri Nur Diana<sup>1\*</sup>, Fatimah<sup>1</sup>,  
Stefan Chudy<sup>2</sup>, Ulvia Ika Surya<sup>1</sup>

<sup>1</sup> Universitas Trunojoyo Madura, Indonesia

<sup>2</sup> University of Palacky Olomouc, Czech Republic

\*Corresponding Author: putridiana6666@gmail.com

DOI: <https://doi.org/10.24922/eot.v10i1.96016>

---

### Article Info

Submitted:  
December 29<sup>th</sup> 2022  
Accepted:  
March 20<sup>th</sup> 2023  
Published:  
March 30<sup>th</sup> 2023

### Abstract

Literary Tourism is closely related to the contribution of literature to the development of tourism. The efforts to brand a place by maintaining the existence of culture and nature have been quite a challenge due to cultural and natural changes of globalization which is increasingly eroding the traditional culture of a place. However, Madura with its traditions, cultures, and beautiful nature make Madura different and unique from other regions. This study displays branding on Madura tourism thus the readers get to know Madura in literary works and become travel and tourism references to visit. This research focuses on how tourism branding exists in Madura poetry by D. Zawawi Imron. Therefore, this study uses a qualitative descriptive method to determine the setting of place and culture in the poetry by D. Zawawi Imron as a Madurese writer and its potential for developing Madura tourism. The results of this study figure out that the inspiration for D. Zawawi Imron's poetry was Madura as his birthplace. In his poems also found the potential for cultural and natural tourism such as *Kerapan Sapi* and *Saronen*, as well as village circumstances, *Kalianget*, *Sumenep*, and some vocabulary that reflects Madurese characteristics such as *Nira* and *siwalan*. Furthermore, Literary Tourism hopefully will make a new contribution to multidisciplinary dynamics in applied literary studies.

**Keywords:** literary tourism; tourism branding; poetry; Madura.

---

## INTRODUCTION

### Background

Madura island is located in the northeast of East Java. It has an area of approximately 5,168 km<sup>2</sup> with a population of more than 4 million people. Madura Island is divided into four districts, they are Bangkalan with an area of 1,144.75 km<sup>2</sup> and is divided into 8 sub-districts, Sampang has an area of 1,321.86 km<sup>2</sup> and has 12 sub-districts, Pamekasan has an area of

844.19 km<sup>2</sup> and divided into 13 sub-districts, and Sumenep has an area of 1,857,530 km<sup>2</sup> and divided into 27 districts spread over the mainland and islands.

Madura Island has many favorite tourist spots spread across four districts, in Bangkalan district, there are Arosbaya Hills, Siring Kemuning Beach and others, Sampang district has Toroan Waterfall, Nepa monkey forest tours, and others, as well as tourist attractions in Pamekasan district such as Bukit Cinta Pamekasan,

and Sumenep district has Lombang Beach, Slopeng Beach, and others. With the existence of various cultural and historical tourist objects that are interesting to visit including natural tourism, religious tourism, and historical tourism, thus Madura Island has potential tourism resources. One of them is nature-based tourism such as beaches and mangrove parks. This nature-based tourism includes tourism that utilizes wild and undeveloped natural resources (Goodwin, 1996).

Tourism branding is needed to optimize tourism potential. Branding strategy is not only designed to enhance the social and economic development of communities, but also it fosters community towards their cultural revival that can strengthen the pride of their identity (Gilmore 2002). For tourism goals, tourism branding can identify, describe, and differentiate a particular destination from others by its appeal characteristics that make the destination distinctive and attractive (Blain *et al*, 2005). The strategies for tourism branding are to know the culture of the place, understand its local community, create a way for the place to be experiential or imagined as a sense of place that makes visitors interested (Ryan, 2002). Tourism branding strategies also vary, such as the implementation of technology and social media for local tourism promotions to be known or more famous.

One of the strategies of tourism branding is through literature. Seeing literature with a wider dimension and in a new way is not only facts of art and beauty, but also social facts and cultural facts. Literature can contribute to promoting tourism because literary works inspired by travel indirectly provide branding for an area to be notorious and encourage readers to visit. A familiar example is *Laskar Pelangi* (2005) by Andrea Hirata, *Laskar Pelangi* which has been translated into dozens of foreign languages and spread out in many countries. It can be concluded that how the

place described in a story then becomes a tourism attraction that may have never been imagined, even though *Laskar Pelangi* was not originally literature written with a tourism approach but what is produced may unexpectedly have implications for making Bangka Belitung popular as a tourism destination. Furthermore, the novel *Berujung Sakit* contains tourism information and describes the social situation and cultural routine of Banyuwangi, thus it makes the readers desire to know how Banyuwangi is. In economic terms, a brand is as important as the product, making a good product without an alluring brand, then it will have less appeal. Therefore, branding can be said to be important in tourism. For example, the folklore of *Putri Mandalika* has become a mega resort tourism brand in Central Lombok. Thus, the source of inspiration for tourist destinations is literary works. Moreover, as well as Madura tourism, literary works can also be tourism branding on Madura Island.

The previous research on the study of Literary Tourism includes research by Lipovšek and Kesi (2014) who examines the most popular examples of literature-induced tourism on the European continent such as *Romeo and Juliet* by Shakespeare, *Dracula* by Bram Stoker, *Sherlock Holmes* by Arthur Conan Doyle and *Harry Potter* by JK Rowling. Further research was conducted by Fang Li (2019) that focuses on the definition of literary tourism resources and value, including its development and marketing. He also analyzes how to utilize literary tourism in tourism productivity and tourism cultural capital. Another study by Quinteiro *et al* (2020) analyzes the Coimbra (Portugal) as a literary tourism spot. It results that various sites related to literary texts in Coimbra by the authors who demonstrate literary tourism potential across the city by identifying 189 authors and 751 literary places.

here are several studies on foreign Literary Tourism, moreover, a famous poet

such as D. Zawawi Imron contributed to Madura branding as a setting and presented a local culture of Madura in his poetry thus it can inform readers about Madura. furthermore, this study examines the setting of place and the various type of tourism branding in Madura which is found in some selected poems by D. Zawawi such as (1) *Kerapan*, (2) *Desaku*, (3) *Malam di Dusun*, and (4) *Senja yang Merah*.

## LITERATURE REVIEW

Literature does not only play an important role in education, historic preservation, and delivering expression. Literature can also be a medium to promote an area. Lipovšek and Kesić (2014) argue that the ultimate way to understand a place is also through the literature that is set there and by imagining the characters and events they participate in thus the readers can construct the place. Furthermore, the readers have the desire to visit the places mentioned in the book. Literature enables visitors to instantly objectify the view and recognize their knowledge of the object (Fang Li, 2019).

Literary Tourism can be created when the writers or their works become popular and the readers are interested in the objects related to the authors or their text, it could be their birthplace, their house, even their grave which is shown in the text that into conversation that makes people feel curious to visit (Hoppen et al, 2014). The scope of Literary Tourism consists of study areas, namely (1) tourism theme, such as the poem by Rendra *Sajak Pulau Bali* (1974), (2) literary places, literary figures, such as the writer's former home, cemetery, museum, or story character, such as Siti Nurbaya in Padang, (3) literary events, such as the *Ubud Writers and Readers Festival*, *Borobudur Writers & Culture Festival*, and (4) *ecranisation* is when literature transformed into other

forms such as films or vice versa (Putra, 2019).

The reciprocity of literature and tourism is a basis for introducing an interdisciplinary approach to literary studies and tourism studies (Putra, 2019). Literary Tourism, as defined by Zhao Kang and Liu Deyan (1993), is the recreation of literary characters and scenes which are first created by using language in literary works by relying on literary works of various genres, taking advantage of its popularity, the public's appreciation of literary works in various regions, and their aesthetic interests. Furthermore, Wang Meng (2018) states that the process of promoting tourism is realized in three aspects, they are Tourism motivation means the literary works have a strong encouragement of the subject of tourism.

Another one is tourist attractions as literary works describe the culture and the tourism object packaging development. Furthermore, the literary works also contribute to the aesthetic experiences and emotional sublimation of tourism subjects. Therefore, the contribution of literary studies to tourism studies is in the recognition of literary works or writers in the promotion or provision of tourism destination brands thus tourism contributions can be given by literature (Putra, 2019).

## METHODS

The method used in this study is descriptive qualitative to describe and examine the collection of data from selected poems. Qualitative research is social science research that collects and analyzes non-numeric data. According to Vibha Pathak (2013), qualitative research takes an idealistic and humanistic approach to understanding the research question. This research involves classification, analysis, and interpretation to obtain relevant information about certain facts and phenomena.

It also assists authors in collecting data, interpreting, and reporting research results. Moreover, in analyzing the data, this study applies the concept of Literary Tourism in several literary works set in Madura.

The data collection technique in this study has several processes, such as 1) reading the selected literary works several times using the skimming technique to read quickly through the entire text to get an overview of the text and scanning technique to find out important facts or the purpose of the researcher dealing with the research questions. 2) Identification, classification, and documentation. Identify and classify data related to the research questions and make annotations or notes thus the research data is easier to describe. 3) Provide a code to make it easier for researchers and readers to find the differences in data based on the research questions.

This study applies data analysis to obtain appropriate and correct data according to Miles, Huberman, and Saldana (2014). The interactive model by Miles et al (2014) guides the data analysis. Therefore, this study will present three stages after the data collection process, namely data condensation, data display, and drawing/verifying conclusions.

## RESULTS AND DISCUSSION

From the results of the research that has been done, it is found that the inspiration for D. Zawawi Imron's poems is Madura which will be analyzed through the diction, idioms, and atmosphere presented in his poems.

### The Influence of the Author's Background on His Work

D. Zawawi Imron as a legendary writer from Madura presents the Madurese setting in his works. This cannot be separated from the fact that the author's

biographies highlight goals, works, cultures, and other important events in their lives. A poem can be a medium to reflect a person's experience and sensitivity to what he has experienced. Like Charlotte P. Gilman as a female writer who is known as a feminist, humanist, and American writer who has a high interest in women's issues in the late 19th and early 20th centuries. Charlotte represents the role of women, one of which is as *a subaltern* in that century. In 1884, Charlotte Perkins married and she already had within herself a rejection of the traditionally accepted rules specifically for married women. She refused to sacrifice her life which was completely devoted to domestic chores, raising children, and obedience to her husband with a focus. This rejection led her to focus on painting and writing poetry, essays, and short stories. She divorced and remarried in 1900 and Charlotte published numerous works including articles, stories, novels, and poetry.

Likewise, Zawawi Imron, he was born and raised in Batang-Batang, Sumenep. Zawawi had a strong Islamic education he continued his education at the Islamic boarding school after graduating from elementary school. Then he successfully took the exam for religious teacher education. From 1967-1983 Zawawi Imron worked as an Islamic teacher at an elementary school; from 1983-1985 he served as a junior high school Islamic teacher, and from 1985-1993 he served as the head of the sub-division of Religious Information at the Office of the Department of Religion in Sumenep. That is why most of his works include the praise of God as his background deals with religion. Furthermore, living in the village develops his creativity to write. Zawawi uses a background with dominant natural elements, namely with vocabulary related to the sea, hills, wind, flora, and fauna. In addition to describing the nature of Madura, this description of nature also provides implied knowledge

about the attitude to life of the Madurese people (Chasanah and Setijowati, 2002).

The setting of the place is reflected in the titles of several poetry collections, the titles of the poems, and the combination of the poems' lines as the embodiment of the color of local Madurese. The Madurese setting in Zawawi's poetry is not only the event scenario that is narrated or implied in the poem but also a platform to convey a message. Furthermore, Chasanah and Setijowati (2002) explain the sociological meaning of using local Madurese color in Zawawi's poetry such as 1) introducing some Madurese vocabulary to the readers, 2) mentioning the setting of places in Zawawi's poems to provide information to readers about places in Madura, 3) the use of the natural setting provides information to the reader about the natural beauty of Madura, and the natural elements that are dominant in Madura, and 4) a description of the socio-cultural background provides knowledge about the view of life, tradition, and some typical arts of Madura.

### Tourism Potential

Pandit explained in Agustina (2012:35) that tourism potential is divided into two, they are 1) cultural potential which is the potential that grows and develops in society, such as traditions, customs, arts, historic buildings, and other things as a result of creativity, taste, and initiative. 2) Natural potential in the form of physical potential and geography of an area such as the beauty of villages, agriculture, farms, natural scenery, beaches, forests, and others.

#### 1. Culture tourism

##### *Kerapan Sapi*

It can be seen from the poem entitled *Kerapan* that presents the Madurese culture, namely *Kerapan Sapi*. *Kerapan sapi* is a characteristic of Madura as one of the Madura's wealth. Local culture is considered to have significant branding value

because it can develop tourism. The potential for local culture and wisdom is part of the human creativity product which has economic value (Sugiarto and Amaruli, 2018). *Kerapan Sapi* or *Kerapan Sape* is a cow racing competition that used to be presented to celebrate after-harvesting. The visitors usually find the racing animal controlled by human such as horserace but in Madura is different, they use cows that are actually not racing animals. The history is when farmers needed cow to plow the land as quickly as possible. That is why *Kerapan Sapi* becomes an annual festival on Madura Island which aims to determine the strongest and fastest cow. Therefore, the people who will take part in the *Kerapan Sapi* competition will prepare their cows thus they are willing to spend a lot of money to care for the cows, such as providing adequate food and nutrition to become a winner in this cow racing competition.

*Kerapan Sapi* in Madura is held from August to October. This festival is carried out at the village level. Then, the winners at the village level will participate at the sub-district level (kewedanaan), then the district level (Regent Cup), and finally the President's Cup. In (stanza 1, line 1) *sepasang sapi dengan lari yang kencang membawaku ke garis* (a pair of cows with a fast-running lead me to the finish line), it shows that this *Kerapan Sapi* uses two cows to pull the wood where the person standing and controlling the pair of cows. For the local Madurese, this is not just a competition. This is a prestige that is not only for the owner of the cow. The winner of this festival will gain prestige in society because it not only reflects the person's courage, hard work, and wealth, but also the selling price of the winning cow can be tripled or more. This unique tradition will attract domestic and foreign visitors to visit Madura because they can only meet *Kerapan Sapi* in Madura. Thus, the poem of *Kerapan Sapi* will eventually has a brand of Madura to be a tourism destination.

*Saronen as a Local Musical Instruments*

The *Kerapan Sapi* festival also involves another Madurese culture, such as the *Saronen* or trumpet musical instrument to escort *Kerapan Sapi*. This aims to increase the euphoria of the competition thus the audience can feel the atmosphere of competition. In (stanza 1, line 1) *saronen itu ditiup orang* (the *saronen* is blown by people), it indicates that *Saronen* is a form of Madurese culture. In historical records, *Saronen* comes from the name Monday (*Senenan*). This is to invite the public to implement Islamic law by chanting Islamic songs (Results of interview, Ronny Arif Y., Sumenep Tourism and Culture Office by Romadhan, 2018).

Music culture is one of the efforts to promote tourism in an area, including in Sumenep. Through this traditional *Saronen* musical instrument, readers will remember Madura when they see or know *Saronen* as Madurese culture. Furthermore, *Saronen* music does not usually involve the *Saronen* instrument only but also other musical instruments such as *gong*, *kempul*, *kenong*, *korca*, and *gendang*. The introduction of Madurese art in Zawawi's poetry is expressed through the mention of typical Madurese art tools, one of which is *Saronen*.

## 2. Natural Tourism

Branding in tourism village in Madura is a tourism potential based on nature and culture. Tourism potential is something that can be developed into a tourist attraction (Pendit, 1986). In the poem *Desaku*, he reveals the attractiveness of village tourism which tells about the village atmosphere that has an environment and natural wealth such as gardens, ripe fruits, rice fields which are rarely found in big cities. The advantages and uniqueness of this village in Madura to be developed will attract tourists to visit this village destination. In (stanza 2, line 1) *selamat datang tamu dari kota!* (Welcome! guests from the

city), it shows that tourists will be welcomed when visiting villages in Madura, including city tourists who want to enjoy a village atmosphere away from the hustle and bustle of the city. In (stanza 2, line 1) *Jangan terkejut menjabat tanganku kasar* (Don't be surprised to shake with my rough hand), it expresses village people's characteristics which may be different from urban communities because every day they work in the fields and gardens which allows them to dig, plow, and do work under the hot sun as in (stanza 2, line 3) *Lantaran setiap hari mengolah zaman* (Because every day cultivating the ages).

The village atmosphere is also suitable for tourists to enjoy in the afternoon. In (stanza 2, lines 4-5) *Nanti sore kuantar engkau ke kebun dan Nikmatilah buah-buahan yang ranum bersama mimpiku* (I'll take you to the garden in the afternoon later on and enjoy the ripe fruits with my dream), these show that the village is rich of plants and abundant fruits in the garden, also picking crops that are planted by themselves is one of the village tourist attractions. The simple atmosphere is further imagined in stanza 3,

*Inilah sawahku, daunan kangkung sedang menghijau  
Kecebong dan lele mondar-mandir  
di sela semanggi dan batang padi  
Di sini kupetik sejuta kasih saying*

(This is my rice field, the kale leaves are turning green  
The tadpoles and catfish were pacing back and forth  
between clovers and paddy stalks  
Here I pick a million affections).

Villages that have natural beauty such as rice fields make village charm rarely found in urban areas. Village tourism that displays natural beauty as in this poem can become agro-tourism that utilizes agricultural businesses as a tourism

attraction. This village tourism branding means combining agricultural activities and tourism activities. Agrotourism is an activity to develop an area that has the potential of natural resources in agriculture to become a tourism area. The area of a plantation, vegetable producing, certain cattle producing, and village areas have great potential to become agro-tourism objects (Sumarwoto in Pranoto, 2013). In stanza 3 it uses the diction of *sawah* (rice fields), *daunan kangkung* (leaves of kale), *semanggi* (clover), and *batang padi* (paddy stalks), as well as stanza 4 which presents the diction of *bangau* (crane) and *kerbau* (buffalo) which are identical with an agricultural atmosphere.

The poem of *Malam di Dusun* can also be used as tourism branding for village tourism. This poem describes the atmosphere in the village at night, especially in Sumenep. The background of this poem is in Sumenep and Kalianget as in stanza 2. Sumenep is known as ‘the soul of Madura’ because of the culture and potential wealth and natural beauty of Madura thus there are many potentials of Madura in Sumenep. In its history, the Sumenep kingdom existed before the Majapahit kingdom and was always associated with Arya Wiraraja. Therefore, in the *Kerapan* poem, the mention of *arya wiraraja! Perlukan aku menang* (arya wiraraja! Need me to win) in stanza 4.

Likewise in the poem *Senja yang Merah*, the use of dictions such as *siwalan* (doub palm) and *nira* (sap) in various contexts such as *dan pohon siwalan di punggung bukit* (and the siwalan tree on the ridge) in stanza 1, line 2 and *menyadap nira* (tapping sap) in stanza 2, line 5 describes the characteristics of Madura. Thus, the natural tourism potential contained in Zawawi Imron's poems can become the tourism branding of Madura.

## CONCLUSION

From the results of this research, it is found that the inspiration for D. Zawawi Imron's poems is Madura which will be analyzed through the diction, idioms, and atmosphere presented in his poems. The setting of the place is reflected in titles of his several poetry collections, the titles of his poems, and the combination of his poem lines as the embodiment of the local Madurese color.

There is potential for cultural and natural tourism in Zawawi Imron's poetry. It can be seen from the poem entitled *Kerapan* that presents Madurese culture, namely *Kerapan Sapi* and *Saronen*. In the poem, he reveals the attractiveness of village tourism which tells about the Madura that has village atmospheres such as gardens, ripe fruits, rice fields. The poem of *Malam di Dusun* can also be used as tourism branding for village tourism as the background of this poem is in Sumenep and Kalianget. Therefore, the selected poems by Zawawi Imron contain the tourism branding of Madura.

## REFERENCES

- Agustina, N. K. W. (2012). *Desa Budaya Kertalangu Sebagai Usaha Daya Tarik Wisata di Kota Denpasar* (Doctoral dissertation, Tesis. Denpasar: Program Pascasarjana, Universitas Udayana).
- Blain, C., Levy, S. E., & Ritchie, J. B. (2005). Destination branding: Insights and practices from destination management organizations. *Journal of travel research*, 43(4), 328-338.
- Gilmore, F. (2002). “A Country—Can It Be Repositioned? Spain—The Success Story of Country Branding.” *Journal of Brand Management*, 9 (4/5): 281-94.

- Goodwin, H. (1996). In Pursuit of Ecotourism, Biodiversity and Conservation, 5(3), 277-291.
- Hoppen, A., Brown, L., & Fyall, A. (2014). Literary tourism: opportunities and challenges for the marketing and branding of destinations? *Journal of Destination Marketing & Management*, 3(1), 37-47.
- Kang, Z., & Deyan, L. (1993). On literature tourism. *Tourism Tribune*, 22(3), 43-46.
- Li, Fang. (2019). Study of Development and Utilization of Literature Tourism Resources. In *2018 International Workshop on Education Reform and Social Sciences (ERSS 2018)* (pp. 22-26). Atlantis Press.
- Lipovšek, E., & Kesić, S. (2014). Journeys beyond pages: The use of fiction in tourism. *Turističko poslovanje*, (14), 51-60.
- Miles, M.B., Huberman, A.M. and Saldana, J. (2014) *Qualitative Data Analysis: A Methods Sourcebook*. Sage, London.
- Pathak, V., Jena, B., & Kalra, S. (2013). Qualitative research. *Perspectives in clinical research*, 4(3).
- Pranoto, Y. S. (2013). Analisis Pengembangan Desa Agrowisata Berbasis Potensi Lokal (studi desa jada bahrin kabupaten bangka). *Jurnal Ilmiah Universitas Batanghari Jambi*, 13(3).
- Putra, I. N. D. (2020). Teori kajian sastra pariwisata. In *Teori sastra terbaru: Konsep dan aplikasi*. Yogyakarta: CV Grafika Indah.
- Quinteiro, Sílvia & Carreira, Vivina & Gonçalves, Alexandra. (2020). Coimbra as a literary tourism destination: landscapes of literature. *International Journal of Culture, Tourism and Hospitality Research*. ahead-of-print. 10.1108/IJCTHR-10-2019-0176.
- Romadhan, M. I. (2018). Pemanfaatan Budaya Lokal Saronen Dalam Proses Manajemen Public Relations. *Jurnal Representamen: Jurnal Ilmiah Kajian Komunikasi*, Vol. 04 (01), hal. 41-46.
- Romadhan, M. I., Puspaningtyas, A., & Rahmadanik, D. (2019). The Communication Process in The Cultural Preservation of Saronen to Youth. *Jurnal Pikom (Penelitian Komunikasi dan Pembangunan)*, 20(1).
- Ryan, C. (2002). *The Tourist Experience*. London: Continuum.
- Sugiyarto, S., & Amaruli, R. J. (2018). Pengembangan Pariwisata Berbasis Budaya dan Kearifan Lokal. *Jurnal Administrasi Bisnis*, 7(1), 45-52.
- Wang Meng. (2018). Study on the Utilization of Literary Tourism Resources in the Development of Scenic Spots [J]. *Tourist Survey (Second Half Month)*, (01): 57-59.
- Widana, I. K. A. (2017). Peran Stakeholder dalam Komodifikasi Tradisi Perkawinan Hindu pada Paket Wisata Wedding di Kawasan Wisata. *Pariwisata Budaya: Jurnal Ilmiah Agama dan Budaya*, 2(2), 20-31.