Storytelling as a Strategy to Attract Tourists Visiting the Sunan Kalijaga's *Penjamasan Pusaka* Tourist Attraction

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Authors' contributions

This work was carried out in collaboration among all authorsAll authors read and approved the final manuscript.

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ABSTRACT

The Sunan Kalijaga's penjamasan pusaka tourist attraction has been included in the calendar of events of Demak Tourism Service since 1976. However, tourists visiting to this tourist attraction of penjamasan pusaka have not increased significantly. This research aims to analyze the causes of the minimal number of tourists coming to this penjamasan pusaka tourist attraction. This research method uses a phenomenological approach which is used to explore detailed data on informants. The results of the research show that the dissemination of information related to Sunan Kalijaga's penjamasan pusaka tourism attraction only relies on posters and banners so this is not effective in attracting tourist interest. Therefore, it needs an alternative step by using storytelling about the religious meaning of penjamasan pusaka. Finally, it is hoped that this storytelling will increase tourist visits so that it not only preserves this tourist attraction, but also the prosperity of the people in the destination.

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1. INTRODUCTION

Cultural tourism is a type of tourism that emphasizes the cultural values of society packaged in the context of the tourism industry. Cultural values are embedded in societal traditions or objects that are human creations. This work covers art, morals, law, knowledge, beliefs, customs and customs of society [1]. Regularly, cultural tourism is defined as a form of special interest and experiential tourism based on the search for or participation in new and deep cultural experiences of an aesthetic, intellectual, emotional or psychological nature [2]. Tourists visiting cultural tourism destinations will have a pleasant experience both with the tourist attractions and with the people. The memorable tourism experience has come as a essential part of tourist experience studies [3]. Tourists who have a pleasant experience will visit again, thereby having an economic impact on the destination and preserving culture [4]. This indicates that the relationship between satisfaction and loyalty is very important [5].

Demak City is one of the cities in Indonesia that has a variety of cultural tourism. One of the cultural tourism destinations that are interesting for tourists to visit is the Sunan Kalijaga's *penjamasan pusaka* tourist attraction. The *penjamasan pusaka* is heirloom cleaning of Sunan Kalijaga has carried out by his heirs. This tradition of *penjamasan pusaka* is carried out once a year to coincide with Eid al-Adha [6]. This tourist attraction has been included in the calendar of events for the Demak Tourism Office since 1976 [7]. The figure of Sunan Kalijaga is the son of Tumenggung Wilatikta [8]. Sunan Kalijaga was also one of the *wali songo* who succeeded in spreading Islam in Java. The media for conveying his preaching uses a local cultural approach so that it is liked by many people [9]. Moreover, Sunan Kalijaga also carried out cultural acculturation so that Islamic preaching could be easily accepted by all groups.

One of the interesting things related to Sunan Kalijaga is regarding the *penjamasan pusaka*. Based on the author's interview with one of Sunan Kalijaga's descendants, R. Wahyu Sugiantoro, on August 7 2021, he said that Sunan Kalijaga had a will that read:

"My ageman, tomorrow when I die, place it on my grave and after I die, please do penjamasan"

The meaning of the *ageman* is clothing and *penjamasan* is cleaning. Based on the interview, there are two *pusaka* that must be preserved, namely the *Ageman Ontokusumo* and the *Keris Kiai Crubuk*. The Sunan Kalijaga's *penjamasan pusaka* tourist attraction has various symbols. Each *penjamasan pusaka* symbols has a different religious meaning. This *penjamasan pusaka* activity has organized by the Sunan Kalidjogo Foundation. Consequently, the organizers created promotions using posters and banners to attract tourists. However, this method is not effective in increasing tourist visits because its coverage is not broad. Therefore, the organizers need to use another method, namely by using storytelling.

Storytelling is used to convey the religious meaning of each symbol of the Sunan Kalijaga's *penjamasan pusaka* tourist attraction. The religious meaning of each symbol of the *penjamasan pusaka* needs to be conveyed to tourists through storytelling both offline and online. Tourist destination must have trategies to attract tourist visiting [10]. The use of storytelling will increasingly make destinations more attractive, thereby building new awareness and enjoyable experiences for tourists [11]. When tourists have a pleasant experience, tourists will repeat visitation [12].

Storytelling plays an important role in human life because it helps individuals understand the world [13]. Hence, it is not surprising that storytelling built on the basis of experience has become very interesting in the tourism industry [14]. Even recently, marketing in the tourism industry uses the art of storytelling to inform, engage and inspire new customers [15]. Tourists who have experience related to storytelling at a destination will be happy to visit again [16]. In this case, experience is the fourth economic offering after commodities, goods and services [17]. Then there are businesses that offer experiences rather than quality goods or services that will provide competitive advantages [18].

This research provides a better understanding of the relationship between storytelling and the intention to return to the destination. The main

aim of this research is to analyze the relationship between storytelling and the desire to return to a destination. The research uses a literature review of the *penjamasan pusaka*, tourist attraction and storytelling as clarification.

1.1 Storytelling

Humans are *homo narrans* who make stories part of their nature [19]. Stories have a significant role in shaping discourse in people's lives so that they are able to construct truths in society. In this context, what is called the 'regime of truth' will emerge [15]. This regime is vital in branding and convincing tourists so that the destinations offered can be visited by large numbers of tourists. Branding plays a role as a bridge between consumers and products and the majority of consumers will always be loyal to the brand [12]. In this matter, DMOs (destination marketing organizations) have allocated approximately 60% of their funds to market destinations in the social media space [19].

This cannot be ignored because social media is quite an key medium in conveying marketing messages to tourists [20]. Furthermore, social media is also a space for communication and sharing of important information for tourists, especially related to tourism product prices and availability [19]. Tourists can share their experience in real time, which can be practiced as a resource for following visitors [21]. Social media is also an significant medium for travelers before going on a tourist trip [22]. Stories uploaded on social media have quite a big influence and are a consideration for travelers, the percentage reaching 93% [20]. Meanwhile, many tourists will buy tour packages and ask their friends on social media for consideration which, total percentage reaches 80% [19].

1.2 Tourist Attractions

Tourist attraction is constructed systematically involving three components, namely a tourist, a sight, and a marker [23]. These three components are important to form tourist attractions. The bond between the three involving tourists, sights and markers is important in building a tourist attraction. On the other hand, things that need to be added are related to the tourist attraction system which includes the tourist (human element) focusing on tourists who want to seek experience, the nucleus (central element) related to tourist attractions or

attractions and the marker (informative element) related to the tourism system [24].

Theorization of tourist attractions provides a basis for good management of tourist attractions. Attractions organized by destinations aim to attract tourists to visit the destination [25]. The arrival of tourists on a large scale, both in quantity and quality, will encourage economic growth in communities around the destination [26]. Consequently, it is not surprising that destination managers try as much as possible to create an annual agenda related to the destination's tourist attractions [27]. Destination image has important can influence tourist decision to make travelling [28]. When destination managers have created impressive tourist attractions for tourists, it is possible that tourists will make repeat visits. This is because tourist attractions are one of the reasons tourists visit destinations that offer enjoyable experiences [29].

1.3 *Penjamasan Pusaka*

One of the traditions of Indonesian society that is full of meaning is *penjamasan pusaka*. This tradition has been going on for hundreds of years along with the local wisdom of the community. This tradition still continues today, not only in the context of spiritual rituals, but has also entered the tourism industry. There are three typologies of *penjamasan pusaka* tourists visiting, namely transcendental, respectful and curious tourists [30].

The word "*penjamasan*" is Javanese language which means cleaning [31]. Object of *penjamasan pusaka* include gongs, keris, spears, heirloom chariots and so on. Before the funeral, there is usually a prayer ritual, burning incense and flower water [32]. Commonly, *penjamasan pusaka* is done on the evening of *Suro* 1st, as is done at the Surakarta Palace and Yogyakarta Palace, but there are several areas that do *penjamasan pusaka* not in the month of *Suro*, such as the *penjamasan pusaka* of Sunan Kalijaga in Kadilangu, Demak and Sunan Kudus's Kiai Cinthaka.

Penjamasan pusaka has two purposes, namely care so that the heirloom objects are not damaged or rusty and symbolize self-cleaning so that you can live a better life. Besides, in the context of the *penjamasan pusaka* of the Sunan Kalijaga which is carried out every month of Zulhijah, the service is not only aimed at

ensuring that the heirloom objects being decorated are not damaged, but also has the values of strengthening one's faith in order to always get closer to God (Allah Swt).

2. METHODOLOGY

2.1 Phenomenology Approach

This research uses a psychological phenomenology approach to analyze research problems. In this point, phenomenological research focuses on the researcher describes the lived experiences of individuals about a phenomenon as described by participants. This description culminates in the essence of the experiences for several individuals who have all experienced the phenomenon [33].

The phenomenological approach focuses on the researcher describing the individual's lived experience of the phenomenon as described by the informant. Researchers interviewed five informants consisting of the Head of the Tourism Service Demak, R. Ay Hermin as descendant of the 15th Sunan Kalijaga, R. Wahyu Sugiantoro as Supervisor of the Sunan Kalidjogo Foundation, R. Agus Supriyanto as Guardian of the Sunan Kalidjogo Foundation and R. Purwo Adhi Nugroho as Chair of the Sunan Kalidjogo Foundation.

Meanwhile, the main interview materials in this research are: (a) story construction about *penjamasan pusaka* (b) the religious meaning of *penjamasan pusaka* (c) branding in *penjamasan pusaka* (d) important things related to the stages of *penjamasan pusaka* (e) the truths believed in *penjamasan pusaka* (f) strategies to attract tourists visit the *penjamasan pusaka* tourist attraction (g) storytelling as a medium to attract tourist interest in visiting *penjamasan pusaka.*

2.2 Data Analysis

Data analysis is a crucial stage in research that must be carried out as well as possible [34]. Psychological phenomenology focuses on less on the interpretations of the researcher and more on a description of the experiences of participants [35]. There are eight stages to carrying out phenomenological research, namely:

1. The research problem is suitable for testing using a phenomenological approach

2. The phenomenon is interesting to study.
3. The researcher must bracket out, as much as possible, their own experiences.
4. The researcher conducts interviews with 5-25 informants who have experienced the phenomenon.
5. Researchers focus on collecting data which will lead to textual and structural descriptions which ultimately provide an understanding of the common experience of the participants.
6. Phenomenological data analysis steps is the same in general for all psychological phenomenologists who discuss the method.
7. Important statements and themes used to write descriptions of what the participants' experienced (textual description).
8. This section focuses on the general experiences of participants.

3. RESULTS AND DISCUSSION

3.1 The Strategy has been and will be Implemented

The Sunan Kalidjogo Foundation has implemented two strategies to attract tourists visit the Sunan Kalijaga's *penjamasan pusaka* tourist attraction. The two strategies are the use of posters and banners.

3.1.1 Implemented strategy

The Sunan Kalijdogo Foundation as the organizer of the Sunan Kalijaga's *penjamasan pusaka* tourist attraction has implemented two strategies to attract tourists visit this attraction, namely making banners and posters. These media used by the Sunan Kalidjogo Foundation to attract tourists to come to this attraction. Banners were installed at several strategic points in the Kadilangu area, especially at the entrance to Sunan Kalijaga's grave. The banner contains a series of Sunan Kalijaga's *penjamasan pusaka* events starting from making *jamas* oil, recitation and *penjamasan pusaka*. Temporarily, to complete information related to *penjamasan pusaka*, the Sunan Kalijaga Foundation also uses posters for example in Fig. 1.

The poster contains a series of events which include making jamas oil, changing luwur, making keris and the pencak silat pagar nusa attraction. Besides, the series of penjamasan pusaka events also presents selamatan ancakan, tahlil and prayers, carnivals and

Fig. 1. Rundown of *Penjamasan Pusaka*
Source: R.Ay. Hermin

penjamasan pusaka ceremonies, friendship between panembahan and heirs, and ends with the slaughter of sacrificial animals. It is hoped that this various series of events will attract tourists to come to the Sunan Kalijaga's penjamasan pusaka tourist attraction. However, these efforts were apparently unable to increase tourist visits because the information provided was very limited and uninteresting.

3.1.2 Strategy to be implemented

The Sunan Kalidjogo Foundation is trying to create a new strategy to increase tourist visits to the *penjamasan pusaka* tourist attraction by using storytelling techniques. This strategy emphasizes conveying the religious meaning of each symbol of the Sunan Kalijaga's *penjamasan pusaka*. In this regard, two things are discussed,

namely *penjamasan pusaka* as a tourist attraction and storytelling about religious meaning of *penjamasan pusaka* symbols.

3.1.2.1 Penjamasan Pusaka as tourist attraction

Tourists deciding to visit a destination cannot be separated from the tourist attraction of the destination. Meanwhile, the definition of tourist attraction according to Law No. 10 of 2009 concerning tourism is anything that has uniqueness, beauty and values [36]. In this point, there are three main keywords for tourist attractions that become magnets for tourists to visit destinations, namely uniqueness, beauty and values. These three elements are also found in the Sunan Kalijaga's *penjamasan pusaka* tourist attraction. The following is an explanation of these three elements.

1. There are several unique things about the Sunan Kalijaga's *penjamasan pusaka* tourist attraction, including the making of *lisah tuwo* or *jamas* oil which is mandatory on *Seloso Kliwon* day. Additionally, the coconuts taken must also be green and tilt towards the northeast. Another unique thing is how-to pick-up coconuts by hoisting them with a rope so that the coconuts don't fall to the ground. The next unique thing is that there is a fasting ritual both when making *jamas* oil.

2. The beauty of the Sunan Kalijaga's *penjamasan pusaka* tourist attraction can be seen in the performance of the *bedhoyo tunggal jiwal* dance performed by nine dancers. Moreover, the carnival of golden carriages and tens of soldiers wearing distinctive uniforms made many people very enthusiastic. Tourists stand in a row on the side of the road along the road to Kadilangu to see the procession of *penjamasan pusaka* carnival.

3. In the tourist attraction, the Sunan Kalijaga's *penjamasan pusaka* has many meanings. Some of them are the meaning of *ancakan* which symbolizes the invitation to pray five times a day, *selamatan riyayan* and *selamatan rasulan* which symbolizes gratitude to God (Allah Swt) and respect for Prophet Muhammad Saw.

The implementation of the Sunan Kalijaga's *penjamasan pusaka* tourist attraction is carried out once a year, namely every 10th of Zulhijah, after the Eid al-Adha prayer. The event of Sunan Kalijaga's *penjamasan pusaka* is done twice by two different parties. This has happened because there was a split in 2013 at the level of Sunan Kalijaga's heirs, namely the *panembahan* (Sunan Kalidjogo Foundation) and *kasepuhan* parties. The first party to carry out the *penjamasan pusaka* is the *panembahan* after that it is continued by the *kasepuhan.* The stakeholders involved in implementing the preservation of the Sunan Kalijaga's *penjamasan pusaka* are the Sunan Kalidjogo foundation and *kasepuhan*, *Kasunanan* Surakarta, and the Demak Tourism Office.

3.1.2.2 Storytelling of religious meaning

Storytelling is an important strategy to attract tourists visit to Sunan Kalijaga's *penjamasan* pusaka tourist attraction. Mostly, storytelling has carried out by *panembahan or kasepuhan*. If tourists want to get information related to the religious meaning of *penjamasan pusaka*, they can meet with *kasepuhan* or *panembahan*. The *panembahan* or *kasepuhan* will be happy tell to tourists about the religious meaning of Sunan Kalijaga's *penjamasan pusaka*.

There are two palces which can be used to storytelling namely *Ndalem Botowikraman* or *Ndalem Notobratan*. The *Ndalem Botowikraman* building is a building owned by *panembahan*, while *Ndalem Notobratan* is a building under the ownership of *kasepuhan*. Both buildings are relatively comfortable to be used as a place for storytelling because the conditions and situation are comfortable. Apart from that, tourists can also see the uniqueness and architecture of the buildings because both buildings are included in the cultural heritage category. The definition of cultural heritage is the legacy of physical artifacts and intangible attributes in society that originate from past generations, are maintained by current generations and passed on to future generations [37].

The uniqueness and architecture of the two buildings further adds to the atmosphere that supports storytelling. The storytelling flow which tells the story of Sunan Kalijaga's life in the past and his heritage in the form of *Ageman Ontokusumo* and *Keris Kiai Crubuk* makes this storytelling even more interesting. The religious meanings that surround the construction of Sunan Kalijaga's *penjamasan pusaka* are full of meanings that are worth listening to and experiencing. Religious meanings will be conveyed to tourists includes two categories, namely happiness and blessings of life in Table 1.

In the Table above, there are nine symbols that have different religious meanings. The first is *selamatan rasulan*. This symbol has the meaning of respect and *ta'dzim* for Prophet Muhammad Saw as the last prophet and apostle of God. Second is the *selamatan caos dahar*. The religious meaning of this symbol is to honor Sunan Kalijaga as the spreader of Islam in Java, especially in Demak. The da'wah carried out by Sunan Kalijaga did not destroy existing traditions, but carried out cultural acculturation. Third is *selamatan leluhur*. This symbol represents the importance of us sending prayers to the ancestors who have gone before us. Fourth is the *syukuran caos dahar*. This symbol has a religious meaning of giving thanks for God's blessings because the ceremony of the Sunan

Kalijaga's *penjamasan pusaka* has been completed. Fifth is grilled chicken which means a peaceful heart. This means that life must do good things so that life becomes peaceful. Sixth is noni leaves. This means that life requires interacting with fellow humans because we need other people in this life. Seventh is the *li-ilir* style which means praying five times a day. Prayer is the main act of worship in Islam that must be performed. Eighth is the creation of *lisah tuwo* which means a servant must draw closer to God. Ninth is *mujahadah*. This symbol means that we must ask God seriously. The next category is the blessing category in Table 2.

This category explains about the blessings of life in detail. The first is the *sayur bening* of moringa leaves which means that when there is a problem the mind must prevail. Second is a catfish dish. It means that officials must respect the little people. Furthermore, in life you should not differentiate between rich and poor. Third is *sayur trancam*. This symbol means that when you are in a threatened condition, your mind must be calm. Fourth is *gereh petek*. This symbol has a religious meaning related to the

importance of life, namely having to be patient when experiencing disaster.

Fifth is *tumpeng* rice. This symbol has a religious meaning that the *wali songo* must unite. Sixth is the rooster dish. The religious meaning of this symbol is that a man must be brave. Seventh is a soybean. The religious meaning of this symbol is to make maximum effort so that you can succeed. Eighth is the *urap* of the noni leaves. This symbol has the meaning of life; you have to give lots of charity to other people so that you don't get hit by disaster. Ninth is *lisah lorodan penjamasan*. This symbol means blessing which is believed by the community. The tenth is rice of *selamatan ancakan* which means blessing. The eleventh is yellow rice and coins which mean prosperity in life.

These symbols are related to one another. In this regard, humans experience many problems which then become important to have a clear mind. In the context of life, people must respect each other. This attitude of mutual tolerance is very important to maintain harmony in community life. In people's social life, threats from other

Table 1. Life happiness

Symbol	Religious Meaning
Selamatan rasulan	Respect the Prophet Muhammad Saw
Selamatan caos dahar	Respect Sunan Kalijaga
Selamatan leluhur	Send ancestral prayers
Syukuran caos dahar	Thanking God for the blessings because the *penjamasan pusaka* event went smoothly.
Grilled chicken	Peace of mind
Noni leaves	Life requires gathering with society
Lir-Ilir style	Five daily prayers
The helper making the *lisah tuwo* is fasting	To be close to God
Mujahadah	Ask to God for help

Source: R.Ay. Hermin

Table 2. Blessings of life

Symbol	Religious Meaning
Sayur bening of moringa leaves	There is a problem that the mind must be clear
Catfish dishes	Officials must respect the people
Sayur trancam	When exposed to a threat, the mind must be calm
Gereh petek	We have to be patient
Nasi tumpeng	*Wali songo* must be united
Rooster dishes	Men must be brave
Soya bean	So that in trying you can be successful
Urap of the noni leaves	Life requires charity
Lisah lorodan penjamasan	It is considered a blessing by society
Rice of *selamatan ancakan*	Blessing of life
Yellow rice and coins	Well-being

Source: R.Ay. Hermin

people sometimes arise, so to resolve this, you must have a calm mind. Moreover, if you encounter problems or disasters, you have to be patient. In community life, boys must be brave and be pioneers in maintaining harmony as described by *wali songo.* To make your dreams come true, you have to be enthusiastic about making them happen and also supported by increasing your charity so that your dreams can be successful. When dreams have been realized, the person will feel happy in living life.

3.2 Storytelling Effectiveness Parameter

Stroytelling carried out in tourism destinations provides a different experience for tourists. Kadilangu is a tourism destination that offers a variety of tourist attractions, one of which is the Sunan Kalijaga's *penjamasan pusaka* tourist attraction. This storytelling can be applied to increase the number of tourist visits to this destination. To find out whether storytelling will be effective or not, there are at least two main parameters. The first parameter is return visit intentions and recommendation intentions to others (12).

1. Tourists will return to a destination again in general due to satisfaction factors. Tourist satisfaction when visiting a destination can include several things, for example related to accessibility, amenities, attractions and ancillary services. Accessibility emphasizes access to destinations that is comfortable and without obstacles. Meanwhile, amenities focus on lodging and delicious restaurants. Attractions place more emphasis on events that are interesting to enjoy. Another thing is additional services that focus on places of worship (mosques or prayer rooms) and health centers (medical center). These four things can influence the level of tourist visits to a destination. Apart from these four things, last but not least is storytelling related to destinations. Storytelling that highlights the religious meaning of each symbol of the Sunan Kalijaga's *penjamasan pusaka* is expected to give a special impression to tourists. It is expected that tourists who are impressed and satisfied with this attraction will visit to Kadilangu again.
2. When tourists are satisfied with the storytelling, the tourists will recommend the Sunan Kalijaga's *penjamasan pusaka* tourist attraction to other people. A form of

tourist recommendation to other people can be in the form of explaining the tourist's experience while in Kadilangu. When tourists are pleased and satisfied with the destination they have visited, the tourist will promote their experience via word of mouth and electronic word of mouth. This promotion will make the destination more popular because it has the potential to be visited by many tourists.

For this motive, if these two parameters are met then the storytelling carried out is considered effective. However, if the storytelling carried out does not have an impact on increasing tourist visits, then the storytelling can be said to be ineffective. So, the plan to use storytelling about the religious meaning of the Sunan Kalijaga's *penjamasan pusaka* needs to be tried as an effort to increase the level of tourist visits. If this is successful, it will have an impact not only on economic growth in Kadilangu, but also on preserving the Sunan Kalijaga's *penjamasan pusaka* tourist attraction.

4. CONCLUSION

The use of posters and banners has proven to be ineffective in attracting tourists to come to the Sunan Kalijaga's *penjamasan pusaka* tourist attraction. For this aim, it is needed another strategy to increase tourist visits. One of the strategies that will be used is the use of storytelling about the religious meaning of the symbols of the Sunan Kalijaga's *penjamasan pusaka*. The parameters of the effectiveness of this storytelling can be identified through two things, namely the return visit intentions and recommendation intentions to others. If these parameters are met, then storytelling about religious meaning will have an impact not only increasing tourist visits but also preservation of the Sunan Kalijaga's *penjamasan pusaka*.

COMPETING INTERESTS

Authors have declared that no competing interests exist.

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