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The Use of English in the Literary and Cultural Engineering to Develop Tourism in the Tourism Object of Jepara's Bandengan Beach and Kartini Beach By Ratna Asmarani

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Copyright © 2018 American Scientific Publishers All rights reserved Printed in the United States of America RESEARCH ARTICLE Advanced Science Letters Vol. 24, 9767–9769, 2018 The Use of English in the Literary and Cultural Engineering to Develop Tourism in the Tourism Objects of Jepara's Bandengan Beach and Kartini Beach Ratna Asmarani∗ and R. Aj. Atrinawati English Department, Diponegoro University, Semarang, 50275, Indonesia The main purpose of this article is to present how to do literary and cultural engineering focusing on the folklore in the tourism objects of Jepara's Bandengan Beach and Kartini Beach followed by linguistic engineering. The literary engineering focuses on the folklore in the form of the legend underlying the naming of Bandengan Beach and the cultural engineering's focus is on the folklore in the form of Larungan procession in the Lomban ritual which becomes the specific annual event of Kartini Beach. The specific purpose of the literary/narrative and cul- tural engineering followed by linguistic engineering is to develop further the two beach tourism objects in Jepara by exposing the folklore elements so that not only more domestic but also foreign tourists will come to visit. The field research is done thIPro:u1gh27ob.0se.0rv.a1tioOnn,i:nMterovine,w2,a6ndApgrrou2p02di1sc0us5s:i3on5:w1h5ile the qualitative analysis is supported by Dundes' 'FolklorCe,'oMpoyllraairgdh'st:idAeamoefr'CicualtnurSalcEiengnintiefiecriPngu'banlidshGeorfsfman's idea of 'Performance.' Keywords: Literary Engineering, CultuDraelliEvnegrienenederbinyg,InLginegnutiastic Engineering, Folklore, Beach Tourism Objects, Jepara. 1. INTRODUCTION Tourism objects, especially beach tourism, usually offers the nat- ural beauty of the beaches or the beach facilities. Bandengan beach and Kartini beach in Jepara, central Java, have more than that. Those beaches have unique folklore1 in Ref. [2], however the folklore has not been engineered optimally to support the attraction of beach tourism. The folklore in the form of a legend about the name of Bandengan beach is going to be engineered in a literary way, focusing on the narrative element in order to con- struct a compact version of the legend

which is then engineered linguistically by translating it into English to attract the foreign tourists to visit. The folklore in the form of a ritual called Lomban centred in Kartini beach Jepara is going to be engineered culturally. This ritual is originally an expression of pleasure of Jepara's fishermen after the fasting month. It lasts for a week in the form of folk festival and culminates one week after Eid Al-Fitr. The peak of the Lomban ritual is the Larungan procession started from the Ujungbatu fish auction place, Jepara. Based on the on-the-spot observation and the recorded procession, the ritual focused on *Author to whom correspondence should be addressed. the "Larungan" will be engineered to produce a compact version and provided with the English narration as a promotion to foreign tourists. 2. EXPERIMENTAL DETAILS Dundes in Bronner3 mentions two stages in doing folklore research: "the identification and the interpretation." The "objec- tive and empirical" nature of the identification stage is contained in the pre-research as well as the observation and library research focusing on the similarities of the variants. The "subjective and speculative" nature of the interpretation stage is included in data processing which focuses on the how and why of the emerging differences. Based on the observation on July 1–2, 2017, there were no leaflets or brochures for the visitors/tourists in both locations. There was also no other promoting information whether in the form of information boards or iconic representation. In Bandengan beach, tourists came to enjoy the beauty of the beach and played on the beach using the rented facilities such as jet-skis, banana boats, or duck-buoys. The interviewed tourists (local and domestic) either did not know about the leg- end behind the name of Bandengan or assumed that the name Adv. Sci. Lett. Vol. 24, No. 12, 2018 1936-6612/2018/24/9767/003 doi:10.1166/asl.2018.13135 9767 RESEARCH ARTICLE Adv. Sci. Lett. 24, 9767–9769, 2018 Bandengan came from the many Bandeng (milkfish) ponds used to be around the beach. The interviewed field officers, also not knowing about the legend, informed that Bandengan beach used to be the favourite place of R. A. Kartini and she named it "Klein Scheveningen" (Scheveningen beach). However, visitors/tourists were more familiar with the Lomban/Larungan ritual. The Javanese word "Lomban" comes so much. Inspired by her Dutch friend's admiration remark to the beach, she named it "Klein Schevenin- gen" (Scheveningen beach) like the name of the beautiful beach in the resort town called Schevenin- gen in Netherlands. Yet, the official name of the beach is "pantai Tirto Samudro/pantai Tirta Samu- dra (the Ocean Water beach)." from the word "lomba-lomba" or "lelumban" (folk festival tak- ing place on the beach and in the sea). The Larungan procession Meanwhile, the Larungan procession as the most unique part is basically floating (melarung) a complete offering consisting of of the Lomban ritual is engineered culturally since it belongs to the male buffalo's head and various Javanese traditional foods. the third type of folklore; namely, "the social folk custom."5 The It is originally a symbol of fishermen's gratitude to the sea that main part of the Larungan procession is "melarung" (floating) has given abundant fish to them. The annual Larungan proces- the offering placed inside a miniature of a boat, as can be seen sion, started from the Ujungbatu fish auction place, is centred on in the following photo (personal document): Kartini's beach. On the second visit on August 3–4, 2017 to the government institutions such as Department of Tourism and Culture, Depart- ment of Communication and Services, and R. A. Kartini Museum Jepara, the research team found out that the leaflets for Jepara's Tourism Objects were still in the form of compilation of sev- eral tourism objects and mostly in Bahasa Indonesia only. The English translation for the tourism objects of Jepara is avail- able in a book entitled "Sejarah Budaya: Legenda Obyek-obyek Wisata" (Cultural History: The Legends of Tourism Objects)4 published by Department of Tourism and Culture, Jepara. How- ever, this book is not freely available for the society, visi- tors, or foreign tourists. Meanwhile, the visual recording of Lomban/Larungan ritual is too long and in sequence of fragments and mostly without detailed narration even in Bahasa Indonesia. The procession of Larungan ritual as observed on July 1–2, of the legend of Bandengan beach and Caocuplyturrigalhte:nAgimneeerriincgan Scthieenntigifhict bPeufobrlei,sihnetrhse morning of the eighth day of Eid Al-Fitr, Thus, the main issue is how to construIPct: a1l2it7er.0ar.y0.e1ngOinnee:rMingon, 2620A17pris2a0s2f1ol0lo5w:3s.5A:1f5ter preceded by a leather puppet's show of the ritual in Kartini beach as a promotion model nDoteolinvlyeriend bythInergeewnatsaan official ceremony held by the regent of Jepara. After Bahasa Indonesia for local and domestic tourists but also in the many speeches from the officials, there was a traditional fisher- English version for the foreign tourists. men dance performed by several young people. The last sequence of the ceremony was the cutting of "tumpeng" rice (coned yellow 3. RESULTS AND DISCUSSION rice surrounded by traditional dishes placed in a round bamboo tray) by the Jepara's regent. Then, the miniature of the boat con- The legend behind the name of Bandengan beach is engineered taining the offerings was lifted by several people accompanied by in a literary way since it is a type of "oral literature" according Islamic praise songs to be placed in a decorated ship. In the sea, to Dundes.5 The literary engineering focusses on the narrative not too far from the Kartini beach, the miniature of the boat with aspect. Since the uniqueness of the name of Bandengan beach the offerings was floated into the sea (dilarung). Although there is not only based on the legend but also related to the historical element and the local's common sense, the narrative engineering was an appeal for the people not to jump into the sea and swim includes these three points. Decorated with photos of Bandengan to snatch the offerings, it was difficult to prevent them to do so. beach, the compact version of the narrative engineering will be There was a belief that if they could get part of the offerings more or less as follows: then their work as fishermen would be blessed. The Larungan procession is what Goffman6 called as "per- "According to the legend, the name of Bandengan formance." It has object of procession, audience (officials and beach emerged from a religious story concerning invited people), performer/dancer, observers/visitors, and it is Sunan Muria's son, Amir Hasan, who was ordered staged in certain sequences. There are two settings of place: to wander to a place "kremun- kremun" (not seen inside the building in Ujungbatu fish auction place and later in a clearly) from Muria mountain. The place is now ship on the sea. The setting of time is in the morning of the eighth called Karimunjawa (a small island near Jepara). day of Eid El-Fitr as the last day in the sequence of Syawalan On his way, Amir Hasan came to a beach and (fasting month) ritual. This cultural event needs to be engineered, he saw many little milkfish (bandeng) and he said as proposed by Mollard in Kagan,7 to develop the tourism. that the place was called Bandengan. However, the The Larungan procession itself is well documented through locals believed that the name of Bandengan came cameras, video equipment, even drones. However, the research from the many milkfish ponds used to be around the team found out that the video of the recorded procession is with- beach. Meanwhile, Bandengan beach also has his- out narration at all whether it is officially taken by the Depart- torical story related to R. A. Kartini, the Indonesian ment of Tourism and Culture Jepara, or personal postings in emancipation female figure who loved the beach Youtube. There will be two kinds of engineering proposed for 9768 Adv. Sci. Lett. 24, 9767–9769, 2018 RESEARCH ARTICLE this Larungan procession. The first one is the cultural engineer- ing. The official video will be edited to become a compact ver- sion that presents every important part of the procession. The next engineering is a narrative one in which the recorded procession is given a detailed narration for its every part whether in the form of dubbing (oral description), or subtitle (written nar- ration). By such kind of cultural and narrative engineering, then the Larungan procession paves its way to the "cultural commodi- tization" suggested by Mollard in Kagan.8 An example of the English dubbing is as follows: Dubbing: "The miniature of the boat containing the offerings is being floated on the sea." 4. CONCLUSION Basically, Bandengan beach and Kartini beach Jepara have big essential to continue the engineering with the linguistic engineer- ing in the form of the English version in digital type. There are also some suggestions for further promoting opti- mally the two beach tourism objects. Specific bi-lingual leaflet focusing on the uniqueness of each beach tourism should be available on the locations. Iconic structure representing Bandeng (milkfish) or the ritual offerings should be constructed on each beach completed with the Indonesian and English version of the narration. A compact DVD version of Lomban/Larungan ritual- istic procession with reasonable price should also be available, and this procession should be packaged for promotion sake and staged two or three times a year.

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potentials as beach tourism objects sinIPce: 1th2e7y.0h.a0v.e1nOotn:onMlyon, 276. AS.pKrag2a0n,2A1R0e5vi:e3w5o:f1C5laude Mollard's 'Cultural Engineering', Based on bpeoateuntitfiualls baeraechnobtuetngailsnoeerfeadscionpattiimngallfyolykCeelotorpea.syrHhigaovhwete:vDbAeereem,lnivtehpereirisrecee-

adnbSycIineL1p'gn9oin9uetg9riéfnnui(c1tnieasertPieenudociuutbivolteluniIsrleeinhllem1e,9ar29ns4eiè),réepd.idti1eo2n8pecaonnsrdreigrPlé'raeoc,fteiPosrsneioscnsuelitnsugrUeénlnleliveeuorruscitAua sented above. Thus literary/narrative engineering and cultural engineering are the solution to optimally promote the two beach tourism objects. For the sake of promotion to the foreign tourists/visitors/viewers and to the global tourism market, it is après, 2e edition augmentée, Editions Charles Le Bouil, 1989 (1st edition in 1987) (2004), Vols. 1–13, p. 176. 8. S. Kagan, acha, A Review of Cultural Engineering/1 (2010), https://cultural -engineering.com/2010/01/19/a-review-of-cultural-engineering-1/, accessed May (2016). Received: 13 September 2017. Accepted: 23 September 2017. 9769